

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3674.

SATURDAY, MARCH 26, 1898.

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If, then, the name of those readers who take an interest in broad beans is legion compared with the name of those who take an interest in 'Kubla Khan,' is not the wise editor he who gives all due attention to the poet's favourite vegetable? Those who will read with avidity Rossetti's allusion to his wife's confinement in the letter in which he tells Allingham that "the child had been dead for two or three weeks" will laugh to scorn the above remarks, and as they are in the majority the laugh is with them.

The editor of this volume laments that Allingham's letters to Rossetti are beyond all editorial reach. But who has any right to ask for Allingham's private letters? Rossetti, who was strongly against the printing of private letters, had the wholesome practice of burning all his correspondence. This he did at periodical holocausts—memorable occasions when the coruscations of the poet's wit made the sparks from the burning paper seem pale and dull. He died away from home, or not a scrap of correspondence would have been left for the publishers. Although the "public" acknowledges no duties towards the man of literary or artistic genius, but would shrug up its shoulders or look with dismay at being asked to give five pounds in order to keep a poet from the workhouse, the moment a man of genius becomes famous the public becomes aware of certain rights in relation to him. Strangely enough, these rights are recognized more fully in the literary arena than anywhere else, and among them the chief appears to be that of reading an author's private letters. One advantage—and surely it is a very great one—that the "writing man" has over the man of action is this: that, while the portrait of the man of action has to be painted, if painted at all, by the biographer, the writing man paints his own portrait for himself. And as, in a deep sense, every biographer is an inventor like the novelist—as from the few facts that he is able to collect he infers a character—the man of action, after he is dead, is at the mercy of every man who writes his life. Is not Alexander the Great no less a figment of another man's brain than Achilles, or Macbeth, or Mr. Pickwick? But a poet, howsoever artistic, howsoever dramatic, the form of his work may be, is occupied during his entire life in painting his own portrait. And if it were not for the intervention of the biographer, the reminiscence writer, or the collector of letters for publication, our conception of every poet would be true and vital according to the intelligence with which we read his work. This is why, of all English poets, Shakespeare is the only one whom we do thoroughly know—unless perhaps we should except his two great contemporaries Webster and Marlowe. Steevens did not exaggerate when he said that all we know of Shakespeare's outer life is that he was born at Stratford-on-Avon, married, went to London, wrote plays, returned to Stratford, and died. Owing to this circumstance (and a blessed one it is) we can commune with the greatest of our poets undisturbed. We know how Shakespeare confronted every circumstance of this mysterious life—we know how he confronted the universe, seen and unseen—we know to what degree and in what way he felt every

human passion. There is no careless letter of his, thank God! to give us a wrong impression of him. There is no record of his talk at the Mermaid, the Falcon, or the Apollo saloon to make readers doubtful whether his printed utterances truly represent him. Would that the will had been destroyed! then there would have been no talk about the "second-best bed" and the like insane gabble. Suppose, by ill chance, a batch of his letters to Anne Hathaway had been preserved. Is it not a moral certainty that they would have been as uninteresting as the letters of Coleridge, of Scott, of Dickens, of Rossetti, and of Rossetti's sister? For why are the letters of literary men apt to be so much less interesting than those of other people? Is it not because, the desire to express oneself in written language being universal, this desire with people outside the literary class has to be of necessity exercised in letter-writing? Is it not because, where there is no other means of written expression than that of letter-writing, the best efforts of the letter-writer are put into the composition, as the best writing of the essayist is put into his essays? However this might have been in Shakespeare's time, the half-conscious, graphic power of the non-literary letter-writer of to-day is often so great that if all the letters written in English by non-literary people, especially letters written from abroad to friends at home in the year 1897, were collected, and the cream of them extracted and printed, the book would be the most precious literary production that the year has to show. If, on the other hand, the letters of contemporary English authors were collected in the same way, the poverty of the book would be amazing as compared with the published writings of the authors. With regard to Dickens's letters, indeed, the contrast between their commonplace, colourless style and the pregnancy of his printed utterances makes the writing in his books seem forced, artificial, unnatural.

The same may in some degree be said of such letters of Rossetti as have hitherto been published. The charming family letters printed by his brother come, of course, under a different category. With the exception of these, perhaps the letters in the volume before us are the most interesting Rossetti letters that have been printed. Yet it is astonishing how feeble they are in giving the reader an idea of Rossetti himself. And this gives birth to the question: Do we not live at a time when the unfairness of printing an author's letters is greater than it ever was before? To go no further back than the early years of the present century, the facilities of locomotion were then few, friends were necessarily separated from each other by long intervals of time, and letters were a very important part of intercommunication, consequently it might be expected that even among authors a good deal of a man's individuality would be expressed in his letters. But even at that period it was only a quite exceptional nature like that of Charles Lamb which adequately expressed itself in epistolary form. Keats's letters, no doubt, are full of good sense and good criticism, but taking them as a body, including the letters to Fanny Brawne, we think it were better if they had been totally destroyed. As to Byron's letters, they, of

course, are admirable in style and full of literary life, but their very excellence shows that his natural mode of expression was brilliant, slashing prose. But if it was unfair to publish the letters of Coleridge and Keats, what shall we say of the publication of letters written by the authors of our own day, when, owing to an entire change in the conditions of life, no one dreams of putting into his letters anything of literary interest?

When Rossetti died he was, as regards the public, owing to his exclusiveness, much in the same position as Shakespeare has always been. The picture of Rossetti that lived in the public mind was that of a poet and painter of extraordinary imaginative intensity and magic, whose personality, as romantic as his work, influenced all who came in contact with him. He was, indeed, the only romantic figure in the imagination of the literary and art world of his time. It seemed as if in his very name there was an unaccountable music. The present writer well remembers being at a dinner-party many years ago when the late Lord Leighton was talking in his usual delightful way. His conversation was specially attended to only by his interlocutor, until the name of Rossetti fell from his lips. Then the general murmur of tongues ceased. Everybody wanted to hear what was being said about the mysterious poet-painter. Thus matters stood when Rossetti died. Within forty-eight hours of his death the many-headed beast clamoured for its rights. Within forty-eight hours of his death there was a leading article in an important newspaper on the subject of his suspiciousness as the result of chloral-drinking. And from that moment the romance has been rubbed off the picture as effectually by many of those who have written about him as the bloom is fingered off of a clumsily gathered peach.

But the reader will say, "Truth is great, and must prevail. The picture of Rossetti that now exists in the public mind is the true one. The former picture was a lie." But here the reader will be much mistaken. The romantic picture which existed in the public mind during Rossetti's life was the true one; the picture that now exists of him is false.

Does any one want to know what kind of a man was the painter of 'Dante's Dream' and the poet of 'The Blessed Damosel,' let him wipe out of his mind most of what has been written about him, let him forget if he can most of the Rossetti letters that have been published, and let him read the poet's poems and study the painter's pictures, and he will know Rossetti—not, indeed, so thoroughly as we know Shakespeare and Æschylus and Sophocles, but as intimately as it is possible to know any man whose biography is written only in his works.

It must be admitted, however, that for those who had a personal knowledge of Rossetti some of the letters in this volume will have an interest, owing to the evidence they afford of that authorial generosity which was one of his most beautiful characteristics. His disinterested appreciation of the work of his contemporaries sets him apart from all the other poets of his time and perhaps of any other time. To wax eloquent in

praise of this and that illustrious name, and thus to claim a kind of kinship with it, is a very different thing from Rossetti's noble championship of a name, whether that of a friend or otherwise, which has never emerged from obscurity. It is perhaps inevitable and in the nature of things that most poets are too much absorbed in their own work to have time to interest themselves in the doings of their fellow-workers.

But, with regard to Rossetti, he could feel, and often did feel, as deep an interest in the work of another man as in his own. There was no trouble he would not take to aid a friend in gaining recognition. This it was more than anything else which endeared him to all his friends, and made them condone those faults of his which ever since his death have been so freely discussed. The editor of this volume quotes this sentence from Skelton's 'Table-Talk of Shirley':—

"I have preserved a number of Rossetti's letters, and there is barely one, I think, which is not mainly devoted to warm commendation of obscure poets and painters—obscure at the time of writing, but of whom more than one has since become famous."

Nor was his interest in other men's work confined to that of his personal friends. His discovery of Browning's 'Pauline,' of Charles Wells, and of the poems of Ebenezer Jones may be cited as instances of this. Moreover, he was always looking out in magazines—some of them of the most obscure kind—for good work. And if he was rewarded, as he sometimes was, by coming upon precious things that might otherwise have been lost, his heart was rejoiced.

One day, having turned into a coffee-house in Chancery Lane to get a cup of coffee, he came upon a number of *Reynolds's Miscellany*, and finding there a poem called 'A Lover's Pastime,' he saw at once its extraordinary beauty, and enclosed it in a letter to Allingham. In this case, however, he unfortunately did not make his usual efforts to discover the authorship of a poem that pleased him; and a pity it is, for the poem is one of the loveliest lyrics that have been written in modern times. We hope it will find a place in the next anthology of lyrical poetry.

Though his criticisms were not always sure and impeccable, he was of all critics the most independent of authority. Had he chanced to find in the poets' corner of the *Estanswill Gazette* a lyric equal to the best of Shelley's, he would have recognized its merits at once and proclaimed them; and had he come across a lyric of Shelley's that had received unmerited applause, he would have recognized its demerits for himself, and proclaimed them with equal candour and fearlessness.

Again, certain passages in these letters will surprise the reader by throwing light upon a side of Rossetti's life and character which was only known to his intimate friends. Recluse as Rossetti came to be, he knew more of "London life" in the true sense of the word than did many of those who were supposed to know it well—diners-out like Browning, for instance, and Richard Doyle. That the author of 'The House of Life' knew London on the side that Dickens knew it better than any other poet of his time will

no doubt surprise many a reader. His visits to Jamrach's mart for wild animals led him to explore the wonderful world, that so few people ever dream of, which lies around Ratcliffe Highway. He observed with the greatest zest the movements of the East-End swarm. Moreover, his passion for picking up "curios" and antique furniture made him familiar with quarters of London that he would otherwise have never known. And not Dickens himself had more of what may be called the "Haroun al Raschid passion" for wandering through a city's streets at night. It was this that kept him in touch on one side with men so unlike him as Brough and Sala.

In this volume there is a charming anecdote of his generosity to Brough's family, and Sala always spoke of him as "dear Dante Rossetti." The transpontine theatre, even the penny gaff of the New Cut, was not quite unfamiliar with the face of the poet-painter. Hence no man was a better judge than he of the low-life pictures of a writer like Mr. F. W. Robinson, whose descriptions of the street arab in 'Owen, a Waif,' &c., he would read aloud with a dramatic power astonishing to those who associated him exclusively with Dante, Beatrice, and mystical passion.

Frequently in these letters an allusion will puzzle the reader who does not know of Rossetti's love of nocturnal rambling, an allusion, however, which those who knew him will fully understand. Here is a sentence of the kind:—

"As I haven't been outside my door for months in the daytime, I should not have had much opportunity of enjoying pastime and pleasaunces."

The editor quotes some graphic and interesting words from Mr. W. M. Rossetti which explain this passage.

In summer, as in winter, he rose very late in the day and made a breakfast, as he used to say, which was to keep him in fuel for something under twelve hours. He would then begin to paint, and scarcely leave his work till the daylight waned. Then he would dine, and afterwards start off for a walk through the London streets, which to him, as he used to say, put on a magical robe with the lighting of the gas lamps. After walking for miles through the streets, either with a friend or alone, loitering at the windows of such shops as still were open, he would turn into an oyster shop or late restaurant for supper. Here his frankness of bearing was quite irresistible with strangers whenever it pleased him to approach them, as he sometimes did. The most singular and bizarre incidents of his life occurred to him on these occasions—incidents which he would relate with a dramatic power that set him at the head of the *raconteurs* of his time. One of these *rencontres* in the Haymarket was of a quite extraordinary character.

In the latter years of his life, when he lived at Cheyne Walk, he would often not begin his perambulations until an hour before midnight. It will be a pity if some one who accompanied him in his nocturnal rambles—the most remarkable man of our time—does not furnish the world with reminiscences of them.

Another point of interest upon which these letters will throw light is that connected with

his method of work. He himself, like the late Lord Tennyson, used to say that those who are the most curious as to the way in which a poem was written are precisely those who have the least appreciation of the beauties of the poem itself. If this is true, the time in which we live is not remarkable, perhaps, for its appreciation of poetry. These letters, at any rate, will be appreciated, for the light that some of them throw upon Rossetti at work is remarkable. When a subject for a poem struck him, it was his way to make a prose note of it, then to cartoon it, then to leave it for a time, then to take it up again and read it to his friends, and then to finish it. In a letter to Allingham, dated July 18th, 1854, enclosing the first form of the sonnet called 'Lost on Both Sides'—which sonnet did not appear in print till 1881—Rossetti says: "My sonnets are not generally finished till I see them again after forgetting them; and this is only two days old." When between the first form of a sonnet and the second an interval of twenty-seven years elapses, no student of poetry can fail to compare one form with the other.

And so with regard to that poem which is, on the whole, Rossetti's masterpiece—'Sister Helen'—sent as early as 1854 to Mrs. Howitt for the German publication the *Düsseldorf Annual*; the changes in it are extremely interesting. Never did it appear in print without suffering some important variation. Sometimes, indeed, the change of a word or two in a line would entirely transfigure the stanza. As to the new stanzas added to the ballad just before Rossetti's death, these turned the ballad from a fine poem into a great one.

Equally striking are the changes in 'The Blessed Damosel.' But the most notable example of the surety of his hand in revising is seen in regard to a poem several times mentioned in this volume, called originally 'Bride's Chamber Talk.' It was begun as early as 'Jenny,' read by Allingham in 1860, but not printed till more than a quarter of a century later. The earliest form is still in existence in MS., and although some of the lines struck out are as poetry most lovely, the poem on the whole is better without them. It was a theory of Rossetti's, indeed, that the very riches of the English language made it necessary for the poet who would achieve excellence to revise and manipulate his lines. And in support of this he would contrast the amazing passion for revision disclosed by Dr. Garnett's 'Relics of Shelley,' in which sometimes scarcely half a dozen of the original words are left on a page, with Scott's metrical narratives, which were sent to the printer in cantos as they were written, like one of the contemporary novels thrown off for the serials. The fact seems to be, however, that the poet's power of reaching, as Scott reached, his own ideal expression *per saltum*, or reaching it slowly and tentatively, is simply a matter of temperament. For whose verses are more loose-jointed than Byron's? whose diction is more commonplace than his? And yet this is what the greatest of Byron specialists, Mr. John Murray, says in his extremely interesting remarks upon Byron's autograph:—

"If we except Byron's dramatic pieces and 'Don Juan,' the first draft of Byron's longer poems formed but a nucleus of the work as it was printed. For example, 'English Bards and Scotch Reviewers' grew out of the 'British Bards,' while 'The Giaour,' by constant additions to the manuscript, the proofs, and even to the work after publication, was expanded to nearly twice its original size. When the inspiration was on him, the printer had to be kept at work the greater part of the night, and fresh 'copy' and fresh revises were crossing one another hour by hour." The conclusion is that poets cannot be classified according to their methods of work, but only in relation to the result of those methods, and that our two great elaborators, Byron and Rossetti, may still be more unlike each other in essentials than are any other two nineteenth-century poets.

On the whole, we cannot help closing this book with kindly feelings towards the editor, inasmuch as it aids in the good work of restoring the true portrait of the man who has suffered more than any other from the mischievous malignity of foes and the more mischievous indiscretion of certain of his friends.

Diocesan Histories.—Rochester. By the Rev. A. I. Pearman. — *Lincoln.* By the late Edmund Venables and George G. Perry. (S.P.C.K.)

THESE two additions to the series of "Diocesan Histories" furnish a good illustration of the fact that it is only by means of detailed local study that we can approach the time when the writing of an adequate history of the Church of England, especially of that Church during the Middle Ages and the period of the Reformation, will become possible. The volumes themselves, indeed, attempt only a popular exposition; but they are based upon considerable local knowledge and research in muniments, and they contain materials which cannot be found in any printed sources. The subjects of the two books offer the widest possible contrast. Until the present reign the one diocese was the smallest and probably the poorest in England; the other was by far the largest and had been among the richest. The cathedral church of the one was monastic, of the other secular. Together their history throws a remarkable light upon the manifold variety of the conditions presented by the Church in all its periods, whether of growth or decay, of strength or weakness.

If there be a diocese the history of which it is hard to invest with organic interest, that diocese surely is Rochester, torn and mangled as it has been by the legislation of the present reign. Mr. Pearman has, however, very nearly succeeded in surmounting the difficulty; he has worked carefully in the cathedral muniments, and has produced a scholarly and readable sketch which will interest many readers outside as well as within the borders of the diocese. We may hope that few of these, like the present reviewer, will find their comfort in perusing the work unnecessarily disturbed by a copy with a series of sheets arranged with their signatures in the following order: G, I, H, L, K, N, M. This is not creditable to the Society which publishes it. Mr. Pearman has taken as the connecting thread of his narrative the lives of the bishops; but he has wisely limited

himself as far as possible to their work in the diocese, their share in building the cathedral church, and their relations towards its chapter. Men like Walter of Merton and Francis Atterbury were famous in a wider sphere, and their biographer is bound to say something of their doings; but they were not remarkable as bishops of Rochester, and rightly receive much briefer notice than other prelates whose names are unknown to most people. Gundulf and Ernulf, indeed, are familiar to mediæval students, whether of history or architecture; but what shall be said of Hamo of Hythe, whose life as prior and then as bishop forms the main subject of forty-three pages, or more than one-eighth of the book? Mr. Pearman, we are sure, has done quite rightly in giving Hamo this prominence, for his career, which filled the first half of the fourteenth century, is, from the Rochester point of view, of singular interest, and it has the advantage of unusually full contemporary record. It illustrates nearly all the questions that arose in the Middle Ages in the conditions of a monastic chapter and its relations to the bishop and to its "appropriated" churches, a disputed election to the priorate, another to the bishopric, an archiepiscopal visitation, the supervision of the diocese, including its monasteries, and the bishop's relations with the Court, where Hamo stood loyally by Edward II., to whom he was personally attached—not to mention details of church building, of work in the cathedral, and of the foundation of new religious houses. Hamo was elected bishop in 1316; a day later Pope John XXII. (not XX., as Mr. Pearman inadvertently says) "reserved" the see for Queen Isabella's confessor. The one day was fatal; but the facts had to be ascertained by an inquiry delegated by the Pope to two cardinals then in England. The issue was complicated by the queen's opposition, while Edward II. for a time supported Hamo; points of law were raised, and were referred to the Curia; and the elect had to prosecute his suit at Avignon and wait long before, worn out by trouble and illness, he received consecration. The whole story is exceedingly curious.

The present position of the Bishop of Rochester as provincial chaplain of the Archbishop of Canterbury carries us back to the time when he acted as the deputy of the Primate. Until the twelfth century he was his nominee, and all through the Middle Ages we find him employed as his suffragan in the diocese of Canterbury. After the Reformation this natural arrangement passed out of mind, and when ecclesiastical commissioners appeared on the field, it never occurred to them that the peculiar circumstances of these—its situation and its small size—were designed to place it in the closest relations with Canterbury. So, instead of forestalling the need for a suffragan Bishop of Dover, they proceeded on their usual lines of levelling, making Rochester about equal to any other diocese. They handed over almost all its Kentish territory to Canterbury and London, and gave it instead the counties of Essex and Hertford, cut off from London and Lincoln. After a while they restored to it the north-west corner of Kent; and when Essex and Hertford were transferred to the new see of St. Albans, they compensated

Rochester by a portion of Surrey, taken away from Winchester. Never was such wild work done. The little homogeneous Kentish see now consists of two entirely separate divisions, with no sort of organic unity.

Mr. Pearman, we have said, has done his best with a difficult subject. Occasionally he says too much about general Church history, but this is not amiss in a work intended for popular circulation. He may appear to some to exaggerate the claims to independence of the mediæval English Church. His treatment is least satisfactory in regard to the earliest times, and best in regard to the later Middle Ages. Now and then we find hazardous etymologies and identifications suggested. Thus Burne (on p. 60) is neither Eastbourne nor Sittingbourne, but, as Mr. Round has shown, Westbourne, near Chichester.

The history of the diocese of Lincoln is of composite origin. Canon Venables lived only to write the first ninety pages, but his successor was able to incorporate a sketch by him of the life of Bishop Barlow, which had previously appeared in a local publication. Archdeacon Perry also died before the book was published. The whole is well done; but the part by Canon Venables is the more scholarly and interesting. The cathedral muniments at Lincoln have been placed at the disposal of students by the labours of Mr. A. Gibbons and of Messrs. Bradshaw and Wordsworth in a remarkably complete way, and in the present volume Archdeacon Perry has made careful use of them, besides giving evidence that he himself examined the bishops' registers independently. His account of the last centuries of the mediæval history of the Church, from the Wycliffite movement, has been, we think, unconsciously a little coloured by the writer's Protestant attachment; and he states the case against the monasteries too emphatically. From the date of the Reformation onwards he writes more easily, and his picture of the diocese from the Civil War to the beginning of the Wesleyan movement is a valuable contribution, not only to our ecclesiastical, but also to our social history. The careful way in which the changes in the fabric of Lincoln Cathedral and its monuments are recorded will be appreciated by students. We have noticed very few points calling for correction; but it may be worth mentioning that the Lollard referred to as "B" in the examination of William Thorpe (p. 180) is almost certainly not John Becket, but Robert Bowland, as the name is given in the English version in the Rawlinson MS. C. 208.

Notes from a Diary, 1873-1881. By the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I. 2 vols. (Murray.)

SIR MOUNTSTUART GRANT DUFF'S diary seems to be inexhaustible of good things. The present instalment is, indeed, in several respects an improvement upon its predecessor, which we were happy to praise on its publication a year ago. Sir Mountstuart has been much more sparing in extracts from his speeches and addresses, which, though admirable in themselves, were out of place in a collection of anec-

dotes and observations. We get, too, a little less of his condensed summaries of travel, and that is just as well. But his readers will find him as informative as ever on the under-currents of political history, and as retentive of the characteristic sayings of distinguished men. It would be extravagant to say that there is not a dull page in the two volumes, but nowhere are five to be met consecutively—a relief indeed.

Hans Christian Andersen's preferences in the capitals of Europe were curious, yet quite intelligible:—

"We talked of the various European capitals. He put Constantinople first in point of beauty, then Stockholm, Edinburgh, and Lisbon. I lamented to him the fate of his second favourite, which no one has yet described, as he had described Naples, or as Scott had described Edinburgh: a juxtaposition which gave him evident pleasure."

Within a few pages there occurs a capital but rather tantalizingly reported description by Émile Ollivier of the arrival of the Ems telegram:—

"Next morning I got up, and a cursed piece of yellow paper was brought me—I see it still, and I shall always see it—which announced that the King had refused to see the French Ambassador, and that Berlin was in violent excitement. Werther, the wretch! had told his Government that we asked for a letter of excuses. As the day wore on, despatches came from all parts of Europe—from Germany, from Berne, from London—to say that the talk of the Prussian diplomatic agents everywhere was of immediate war. Still I thought the worst might be avoided, but when I got to St. Cloud I found there — and — Granier de Cassagnac, and Jérôme David. The resolution to go to war had been taken without consulting me."

Who were — and —? One naturally guesses the Duc de Gramont and Marshal Leboeuf; but if so, the reasons for Sir Mountstuart's reticence are not particularly obvious. We may remark that in another place he suppresses the name of Jay Gould when telling, on Laurence Oliphant's authority, a story that appeared in many obituary notices of that tortuous speculator (vol. i. p. 185).

We suspect that Lord Lytton must slightly have improved upon the fact in relating the following indiscretion of a raw Foreign Secretary:—

"When Lord Malmesbury came into office, he fired off a highly patriotic despatch. Lord Cowley received it, saw that it could only result in war, and putting it in his pocket went off to Walewski. 'You must understand,' he said, 'that I come as Lord Cowley, and not as English Ambassador, but I have received a despatch from my Government which is so strong that I should like you to see it privately before I hand it to you officially.' Walewski read the despatch and said, 'You may give me that despatch, but if you do I will send you your passports tomorrow morning.' Lord Cowley did not present the despatch, but sent it back for alteration, and it was altered and realtered before it was formally presented."

For a pretender the Comte de Chambord had a pretty turn of wit:—

"One of the guests at Innes was my old acquaintance Lady Wallace, who has translated so much from the German. She told me that she had met the Comte de Chambord as a young man at Sir Clifford Constable's. When he came down in the morning they told him that he had been sleeping in the haunted

room. 'A la bonne heure!' said he, 'bientôt nous serons des revenants nous-mêmes.'"

The temptation to quote Sir Mountstuart on the heroes of the Franco-German war is difficult to resist; but it would be unfair to his book. We will content ourselves, therefore, with a mere reference to George Bunsen's account of Goeben's tactics against Faidherbe (vol. i. p. 142), and to a splendid incident in the battle of Mars la Tour (vol. i. p. 299). Very interesting, too, are Gambetta's confidences to Sir Mountstuart that, in his opinion, there would be no *guerre de revanche*, partly because of the community of interests between the two countries, and partly because he and his friends sympathized to the full with Bismarck's ecclesiastical legislation—the latter an odd reason, surely.

The Disraeli sayings are excellent, even if one or two of them have appeared in print before. Take this, for example, referring to the *coup d'état* of Napoleon III.:

"Roebuck told them that that morning he had met Lord Palmerston in Piccadilly and had said to him, 'Well, my Lord, what do you think of the news?' 'Sharp work, sharp work,' said Lord Palmerston, and passed on. Roebuck continued his walk, and presently met Disraeli. 'Well, Mr. Disraeli,' he said, 'what do you think of the news?' 'Great moral lesson,' was the reply."

Mr. Disraeli was always at his best when dilating on his wife, and here is an excellent specimen of his half-assumed, half-real adoration:—

"Our host repeated the account of Lady Beaconsfield given by Disraeli to —. 'She was a bright creature; she lived wholly in the present; she thought nothing of the future; she cared nothing for the past. I discovered that she did not know whether the Greeks or the Romans came first.'"

The serious Disraeli is revealed in the following reminiscence:—

"Dined with the Duke of Bedford, meeting, amongst others, Rawlinson, who told me that Lord Beaconsfield had said to him the other day: 'I have the Sovereign at my back, the two Houses of Parliament, and the nation—if I were ten years younger, I could settle everything!'"

Of the stories told against Mr. Disraeli, Sir William Gull's comment on his going to a quack for medical advice—"similia similibus curantur"—seems a trifle crude, but nothing could be happier than Mr. Arthur Balfour's description of his conversation, "You have only to imagine a brazen mask talking his own novels."

Let us now take some literary samples, beginning with S. T. C.:—

"Hayward gave a very amusing description of having gone to see S. T. Coleridge, at Highgate, in company with a Jew, whose name he had forgotten. Coleridge, following his own thoughts as his manner was, discoursed at great length upon the misdoings of 'the stiffnecked, and evil people, accursed of the Lord,' while the unhappy Hebrew stood bowing."

Of Browning he notes:—

"The Breakfast Club met at Acton's. Arthur Russell told a capital story of Browning, who was lately introduced to the Chinese Ambassador—the introducer, who acted also as interpreter, observing that they were both poets. In the course of conversation, Browning asked how much poetry his Excellency had written? 'Four volumes,' he answered. 'And what style of poetry does your Excellency cultivate?' 'Chiefly the enigmatical,' replied the other."

"We felt doubly brothers after that," was Browning's subsequent comment.

Sir Mountstuart's best conversations appear to have been heard either at the Breakfast Club or the Athenæum. Any one with pretensions to brains will thank him for recording the opinions of Matthew Arnold, Huxley, and Mr. John Morley on George Henry Lewes as brought back from a dinner at the latter institution:—

"The conversation turned much upon George Lewes, whose death the other day took us all by surprise. Morley, I observed, put him very high as a philosopher, Huxley as a physiologist; Arnold thought him strongest as a dramatic critic. Both Morley and Harrison seemed to think that he would appear a more considerable person to posterity than he did to his contemporaries. I have always thought that it was the fashion to underrate him quite absurdly. I have certainly myself come across very few people who did so many different things so well. His appearance was that of a monkey, and not a good monkey; but I invariably found him a particularly agreeable and likeable person, both in his own house and out of it."

Laurence Oliphant's enthusiasm for the Prophet Harris waned, as we know, until it suffered total eclipse, so that his description of that gentleman as a "phenomenal person" in whom "the Divine Influence had incarnated itself" must not be taken as final. Nor, we are glad to say, was Tennyson's reason for not giving his own Christian name to his eldest son, as told to Mr. Kegan Paul, other than a quite unnecessary precaution:—

"As we walked through Richmond, he told me that it was in the church there that, on the occasion of Hallam's coming down to be godfather to Tennyson's eldest boy, the historian asked, 'What is to be the child's name?' 'Hallam,' answered the poet. 'I don't like surnames for Christian names,' said the other; 'why not call him Alfred?' 'What if he were to turn out a fool?' was the reply."

Sir Francis Doyle was a notoriously audacious talker, and we suppose, therefore, that this piece of Irish assurance may be taken as genuine:—

"There are some people," he said, "who cannot understand a joke. I was dining the other day at the Duke of Devonshire's, when the conversation turned upon the oddity of American names. 'Fancy such a name as Birdseye!' remarked some one at table. 'Birdseye,' I said, 'is surely as good as 'Cavendish' any day.' Not a creature smiled. They all thought I meant to insult them."

Mr. Gladstone's recollections of Lord Brougham fully confirm the generally accepted idea that, though he could be venomous in debate, Brougham's was, in reality, a most magnanimous mind:—

"The name of Brougham coming up, I asked Gladstone whether he had known him well. 'Yes,' he said, 'I saw a great deal of him in the last ten years in which he had full command of his faculties, and my impression of him, as I knew him, is very favourable. All the old passions seemed to have burnt out, and he spoke of every one as his friend except Lords Campbell and Westbury, to whom his charity did not extend—which perhaps was not surprising. He had the greatest veneration for Lyndhurst. I remember an instance of it which is almost historical. At the time of the debate on Lord Palmerston's Conspiracy Bill I went with Brougham to talk about it with Lyndhurst, who had then lost the use of his limbs. Lyndhurst surpassed himself in clearness and cogency, and Brougham, striking his hand on

his knees, said: 'How I wish I could give you some of my walking powers, and that you could give me some of your brains!'"

The Thompsoniana—the particular Thompson being, of course, the late Master of Trinity—are for the most part too familiar to please us. As for his reflection, after listening to a sermon by the Dean of Chester, Dr. Howson, "I never fully appreciated until to-day the abilities of the late Mr. Conybeare," it has been played off, in some shape or form, upon every pair of literary collaborators that ever existed. But Browning's story to Sir Mountstuart of a friend of his son's who, when the conversation turned upon the difficulty of Thucydides, remarked, in perfect good faith, "Perhaps he was out of his mind," opens up a field of scholarship with a great future before it. Our only fear is that here again British research will be outstripped once more by the Germans. Finally, close to the end of these delightful notes comes Victor Hugo, in his magnificent way, abolishing Christianity:—

"In the course of conversation he said to me, 'Yes, as is our habit in France, we have attacked in front; we have attacked Catholicism, and in doing so, we have attacked Christianity. The result will be that ere long there will be an end of that religion.' I bowed and respectfully inquired, 'What would take its place?' To which he replied, 'Ces trois mots—Dieu, Ame, Responsabilité.' When we took our leave, which we did pretty early, for our host was suffering rather severely from a bronchitic attack, he said, 'Do not forget what has passed between us.'"

We can only hope that Sir Mountstuart has not forgotten what has passed between him and those with whom he came in contact as Governor of Madras, though he can hardly be expected to reveal to us, next year or, if possible, sooner, another Victor Hugo.

Egypt in the Nineteenth Century; or, Mehemet Ali and his Successors, until the British Occupation in 1882. By D. A. Cameron. (Smith, Elder & Co.)

MR. DONALD CAMERON, the present Consul at Port Said, and lately a judge of the Native Tribunals at Cairo, has a right to be considered an authority on the modern history of Egypt, and his present work is at once opportune and instructive. We owe several valuable books on the same subject to members of the consular staff, both English and French, but most of these are either on too large a scale for the general reader, or treat only of a short space of time. Mr. Cameron has used their materials with skill, and has produced in a small compass an interesting and, in parts, even brilliant epitome of the leading events of Egyptian history from the French to the British occupation, 1798 to 1882. The story centres, of course, on the character and career of the great Pasha Mohammed Ali; but the causes which opened the way to his usurpation are set forth with insight. The account of the trade which enabled the Mamluks of the Middle Ages to maintain so luxurious a court, so fine an army, and such expensive architectural tastes at Cairo will be, we imagine, new to some readers, though historical students do not need to be instructed in the matter. Answering the question,

Where did the Mamluk Sultans get the money for their magnificence? Mr. Cameron explains:—

"They held the ports and caravan routes between Europe and her Indian trade, and levied customs dues on every bale of Oriental produce which arrived from the Persian Gulf and the Red Sea for transfer to the harbours between Alexandria and Alexandretta and for transshipment to Venice. Until the discovery of the Cape route in 1498, and its subsequent development, they enjoyed the monopoly of the entire volume of Indian trade with the Levant, and Venice, by her capitulations with them, was their sole agent on the Continent. Genoa and other Italian republics traded in the north, at Smyrna, Byzantium, and Trebizond; but Venice threw in her lot with Egypt."

This is, no doubt, mainly true; but the Pisans had also a considerable trade with Egypt, and in 1173 and 1177 we read of commercial privileges granted to Pisan merchants and confirmed by Saladin. Mr. Cameron has studied consular archives, and tells us that an Arab merchant paid, say, 4,000*l.* customs at Suez on landing a cargo of "raw silks, nutmegs, pepper, indigo, cloves, and mace" which he had bought for 10,000*l.*:—

"A second Arab merchant on the Mediterranean coast would sell the consignment for 30,000*l.* to the Venetian, who would have to pay another 5,000*l.* customs dues before he could clear his cargo. Thus, whether in customs or in tolls or in presents to local governors and escorts, a quarter of the 35,000*l.* paid by the Venetian would go to the Mameluke sultan and aristocracy merely for the privilege of transit."

The defeat of the Egyptian Red Sea fleet off Diu by the Portuguese in 1509, followed by the conquest of Syria and Egypt by the Ottomans in 1517, gave the deathblow to the Mamluks and the monopoly. According to Mr. Cameron, it was mainly upon the endeavour to restore this Egyptian transit trade, and thus injure England's commercial supremacy in the Cape route, that Napoleon's expedition, Mohammed Ali's policy, and Palmerston's determined opposition directly hinged. The history, it is seen, is not merely a chronicle of Egypt in the nineteenth century, but an *aperçu* of the Anglo-French Egyptian "Question." We are inclined to doubt whether Lord Palmerston's "implacable animosity" to Mohammed Ali was the result of the enslaving of Greeks in the Peloponnesus, but there is no doubt that it was the Foreign Secretary who pricked the bubble of the Pasha's military prestige; and though he did not "chuck him into the Nile," as he threatened to do in jest, he clipped his wings and postponed the scheme (which he deeply distrusted) of the Suez Canal. There are politicians now who regard Palmerston's views as less short-sighted than they used to be thought. Considered as part of the eternal Anglo-French contest, with Mohammed Ali as the ally of Louis Philippe, the Palmerstonian policy was at least intelligible.

The rise of the great Pasha is an example of those rapid changes of fortune common enough in the East, but naturally amazing to Western readers. Up to the age of thirty Mohammed Ali was a mere tobacco seller in Turkey. Then he was attached to a corps of Bashi-Bozuks for the Egyptian campaign, and would have been drowned but for the sailors of H.M.S. Tiger, who

dragged him into their boat. How he played off the rival Mamluk Beys against each other, and the Turkish Pasha against both, when the French and English had left the coast clear, is well described by Mr. Cameron. The result of this skilful diplomacy was that the shrewd captain of Arnauts became the supreme power in the Delta, and his crushing defeat of the unlucky English expedition of 1807 left the Porte no pretext for refusing him the pelisse of Pasha. When he was once in authority, Mohammed Ali's progress was as remarkable as his energy and ingenuity in neglecting no means of success. His appropriation of the *wakfs*, or *wakouf*, revenues was a brilliant coup, but calculated to excite the strongest religious animosity. His reassertion of the forgotten doctrine of the sovereign's absolute property in the land, and the ensuing disallowal of title-deeds, led to widespread discontent. His treatment of the fellaheen was brutal—he "brought the new tyranny of Egypt to the refined perfection of a devilish art, and left no loophole of escape for any peasant from lifelong penal servitude." Yet the peasant obeyed and followed him, and it was an army largely composed of Egyptian peasants who "defeated the Turk in three pitched battles against odds, out-fought him, out-marched him, out-maneuvred him, and took him captive," whilst all the time, by a strange paradox, "a Turkish Bashi-Bozuk would be going from village to village, flogging the fellaheen, and sending them in gangs, like flocks of sheep, to learn how to conquer his countrymen!"

How strong was the general confidence in Mohammed Ali is shown by the fact that when the three ambassadors broke off relations with the Porte after Navarino and left Constantinople, not a European merchant thought it necessary to quit Alexandria. The Pasha's guarantee was enough. Indeed, his influence over Europeans was one of his causes of success, and led eventually to the regeneration of Egypt. As Mr. Cameron says:—

"One of the most remarkable traits in the pasha's character was his mania for foreigners, an eagerness to welcome strangers of every degree, to listen to them, reward and help them if possible, and above all to persuade them to believe in his schemes of reform. In his opinion the fellah was a serf, a beast of burden; the Turk a hopeless barbarian, fit only to be his sergeant, or tax collector; but a third element remained, by the cultivation of which he might create an instrument of profit, a bulwark of defence, and even a final refuge from his enemies. In no respect did he prove himself more conspicuously to be a born leader of men than in his consummate handling of Europeans with whom he had to deal. He was only an ignorant major of Bashi-Bozüks, knowing little of our civilization, yet by his genius for exploiting the wants and ambitions, the vices and failings of Europeans in general, by making himself indispensable to all of them in turn, he gained their loyalty and enthusiasm just as if he had been one of an old and long-established dynasty of Christian kings in Alexandria. The fact remains to his credit that, as a whole, the interested European colony of Egypt gloried in the strength of Mehemet Ali, feared him, and lamented his fall at the hands of Palmerston as the ruin of their own fortunes."

Mr. Cameron has interesting chapters on the extermination of the Mamluks, which

he cordially approves; the Wahhabi war, which we may see repeated any day; the conquest of the Soudan, actually being reenacted at this moment, on which there are some suggestive pages; and the Greek and Syrian campaigns, which brought the Pasha into conflict with England, and ended in his humiliation. In all this there is much to attract students of current events, and they will not be disappointed. Mr. Cameron writes with much energy, and holds definite views which certainly merit attention. When he corrects his book for a future edition he must not describe the Mamluks as generally originating in the Caucasus, or state that the Ghuzz were "a so-called tribe in the Caucasus, of which nothing more is known." The Ghuzz Turkmans were a very prominent element of disturbance in the twelfth century all over Persia and about the Caspian and the Oxus; and the earlier Mamluks were oftener Turks from Kipchak than from the Caucasus. Nor must "Saladin and his generals" be described as "slaves in their youth." There is no record of slavery in any of Saladin's family, and most of his generals were his brothers, cousins, sons, and nephews. "Rumili" is a slip for Rumeyla; and "gate of Azab" hardly preserves the meaning of the name. Perhaps Mr. Cameron could add a portrait of Mohammed Ali by some of the various artists who saw him frequently in the "forties."

NEW NOVELS.

The Minister of State. By John A. Steuart. (Heinemann.)

It is a pleasure to read a well-written and innocent narrative of a man's life. If the author takes his hero too seriously and heaps on him honours which verge on the grotesque, he none the less carries the reader with him. The Scotch dialect will possibly displease some who think they can judge a book by its first chapters; and lest these should abandon the story at its outset, it is only fair to add that the feature in question is well rendered and ultimately disappears. The narrative deals with contemporary life; it contains nothing that can offend the most susceptible taste, and it is throughout the work of a careful and accomplished writer. The most friendly reader will be ready to admit that it nowhere approximates to a work of genius, but it is invariably an honest and interesting piece of work.

A Storm-Rent Sky. By M. Betham-Edwards. (Hurst & Blackett.)

STILL they come! The very name of 'A Storm-Rent Sky' is suggestive of a story based on the great Revolution. Miss Betham-Edwards has, if we rightly remember, written a good many Anglo-French stories. Here all the actors are French and more or less historical. There is nothing very special to say of this particular volume unless it be that here and there it is not without interest. The landscape, too, is well produced; for the most part it lies amongst the woodlands of Eastern France in the Lorraine country. The figure of Danton is the one most conspicuously brought forward. We are introduced to the genial giant just when the young provincial barrister is

about to emerge the full-fledged friend and champion of the people. A good deal is made of an authentic or imaginative love affair in the life of the great man. A peasant girl, the daughter of the village school-master, also plays an important part—a maiden of heroic mould who prefers patriotism to love and the common destiny of womenkind. A frivolous *grande dame* from a neighbouring *château* adopts various disguises, and during some of the *Sturm und Drang* shares the humble home of the dominie. She, too, is one of the principal actors. All these elements are carefully considered and worked, though without impressiveness and the higher imagination. Still, though the characters are not of the most interesting, the actual writing and the story are, in some respects, up to the average and beyond it.

Against the Tide. By Mary Angela Dickens. (Hutchinson & Co.)

MISS DICKENS has written her new story all at a white heat. Her three most intimate characters are the orphaned children of the squire of Stratton Court. Tessa, the eldest, is a gentle, affectionate girl. The heir to the estate is a few years younger, and his twin sister, Hilary, is passionately fond of her brother and madly jealous of her sister. Tessa is on the point of being married, when Hilary accidentally hears that her future brother-in-law is keeping back from her sister and her guardian "a fact in his history which they have a right to know." In her jealousy and weakness she keeps this vague knowledge to herself; and that, in brief, makes up the plot of Miss Dickens's novel. Tessa's torment, Hilary's remorse, and the complementary passions and performances of the remaining characters in 'Against the Tide' are told with a sustained intensity which will be sure to attract such as like their novels to be not merely well written, but also poignant throughout.

Ribstone Pippins. By Maxwell Gray. (Harper & Brothers.)

THIS belongs to nothing so much as to the genus potboiler of an elevated type. The material is well mixed, and therefore reads easily and smoothly, as the good potboiler should. *Clichés* of nature and scenery occur always in the right places, and are of their kind as good as need be. A feeling of quiet thought pervades the atmosphere—of literary ease and aptitude. It is impossible not to see that, given a certain power of perception and expression (natural or acquired), writing of this kind may be reeled off by the yard. The author is, however, far too wise to spin it out. The made-to-order look is consequently far less conspicuous than it would be if the book were long instead of being one hundred and odd pages. 'Ribstone Pippins' is a pretty little book, nicely bound and well printed. It is in its substance a sketch of peasant life in Southern England with dialogue in the vernacular. An edition of the waggoner's team and bells that so greatly impressed some readers of 'The Silence of Dean Maitland' is a feature in the picture. The mere mention of ribstone pippins is tantalizing and well-nigh an offence when

the real thing is almost obsolete and to the apple-lover little save a delightful memory.

Blanch Coningham's Surrender. By Jean Middlemass. (White & Co.)

THE events of Jean Middlemass's last novel may be said to group themselves thus: Eustace Prendergast, who lives luxuriously in the Rue Royale, is visited in Paris by his young cousin Clarence Goodrick, who is in love with Lady Vere Langley, the lovely daughter of Lord Sandover. Through Lady Vere the reader is introduced to the real heroine, Mrs. Coningham, who lives in the Avenue du Bois de Boulogne with her little boy of ten. Prendergast is worsted in an encounter with the villain, Count de Florian, who wins Mrs. Coningham's hand, and sends the boy to school; and the boy's death leads the mother to accuse her husband of murder. Remorse and despair, we are told, do their work, and the wicked count dies. Thereafter Prendergast, who has done his best to protect the boy, resumes his sway over the lady and marries her. This is a slight sketch of a bright and not unpleasing effort in fiction. It is not, however, the best thing Jean Middlemass has done.

Miss Betty. By Bram Stoker. (Pearson.)

QUITE pleasantly and unambitiously Mr. Stoker tells his tale of a certain Miss Betty. It is an innocent and simple rather than a powerful love story, greatly to be preferred to an earlier one he wrote concerning vampires and their ghoulis and unpleasant proceedings. The Georgian days and old Chelsea are the epoch and setting for the figures of Miss Betty, her faithful nurse, and one or two more. Some delicacy of touch rather than originality characterizes the story. The Gentlemen of the Road, so popular just now in fiction, are utilized, but only episodically. The "lover true" of the gentle yet spirited lady possesses little of this world's gear, and his offerings by no means represent his wishes. He is soon lured into the broad road leading to eventual destruction; but the temporary possession of valuable objects, his too costly gifts, with other circumstances, awaken the suspicions of the high-minded girl. Not to spoil the interest of readers, we need merely say that a scene follows in which she knowingly endangers her life to save the young man from ruin. Though all ends well, their happiness is not at once restored. An ordeal of absence and danger has to be gone through before the pair are happily united.

The Spirit is Willing. By Percival Pickering. (Bliss, Sands & Co.)

THE idea which the writer seeks to illustrate is well expressed and well worked out. The heroine thus addresses her husband:—

"I do not know how men are constituted; but for women, love has to be created. Yes, I tell you, planted, tended, compelled into being. You do not know? Oh, men like you never do know! That is one of life's inconsistencies. This love creating is an art, a knack which the worst men possess, a talent which they perfect with care. And so it is they win women's love, while men like you go hungry."

The hero is a painter and a man of severe morals; the lady is the fashionable doll of

the day, who suffers many things when her relatives describe her marriage with the painter as a *mésalliance*. So she turns to the man who possesses the above-mentioned "knack," and whose life is saved by the painter at the cost of his own. Some of the dialogue is very good. The book is unquestionably one of feminine composition, and superior to both of the previous novels of the same writer with which we are acquainted, namely, 'A Life Awry' and 'A Pliable Marriage.' In one chapter the headlines read oddly: "The Spirit is Willing, Pigs tethered by the Leg."

L'Ombre. Par Brada. (Paris, Calmann Lévy.)

THE well-known authoress who writes under the name of "Brada" has attempted an interesting study of the social difficulties of the daughters of mothers separated from their husbands, who have lived happily during childhood, and find their troubles begin as they grow up. 'L'Ombre' is, however, hardly a novel, for it has little beginning or end or plot.

RECENT PLATONIC CRITICISM.

The Republic of Plato. Edited, with Critical Notes and an Introduction on the Text, by James Adam. (Cambridge, University Press.)—Mr. Adam has followed up his editions of some of the shorter dialogues by a recension of the text of the 'Republic' which will maintain his reputation as a Platonic scholar. It is not long since the appearance of the elaborate edition of Jowett and Prof. Campbell; but a text prepared in a careful and scholarly way, and issued separately in a compact form, certainly supplies a want. Mr. Adam's work may, on the whole, be considered distinctly conservative. He follows Paris. A for the most part pretty closely, and where he departs from it he generally does so on the authority of other manuscripts, those most frequently appealed to being II, Ξ , η , and more rarely ν ; and the conjectural readings admitted, either his own or those of other scholars, are comparatively few and, on the whole, judiciously selected. He speaks, in fact, somewhat mercilessly of a large class of conjectures, and lays down rather severe conditions for a "truly successful emendation." In this connexion it may be mentioned that he goes out of his way to attack Badham's conjecture of $\delta\iota'$ $\omega\tau\omega\upsilon\upsilon$ in 560 D; but neither his defence of $\iota\delta\iota\omega\tau\omega\upsilon\upsilon$ nor his argument that Badham's emendation makes $\lambda\acute{o}\gamma\omicron\iota$ admit $\lambda\acute{o}\gamma\omicron\iota$ through their own ears is particularly convincing. Of his own emendations, perhaps the one which will command most general approval is in 580 CB, where he reads $\alpha\upsilon\tau\eta\ \mu\acute{\epsilon}\nu\ \eta\mu\acute{\iota}\nu\ \eta\ \alpha\pi\acute{o}\delta\epsilon\iota\chi\epsilon\iota\varsigma\ \mu\acute{\iota}\alpha\ \alpha\upsilon\ \epsilon\iota\eta'$ $\delta\epsilon\upsilon\tau\acute{\epsilon}\rho\alpha\nu\ \delta\epsilon\ \iota\delta\epsilon\ \tau\eta\ \nu\delta\epsilon$, $\epsilon\acute{\alpha}\nu\ \tau\iota\ \delta\acute{o}\xi\eta\ \epsilon\iota\eta\alpha\iota$, the usual reading being $\delta\epsilon\upsilon\tau\acute{\epsilon}\rho\alpha\nu\ \delta\epsilon\ \delta\epsilon\iota\ \tau\eta\ \nu\delta\epsilon$, $\epsilon\acute{\alpha}\nu\ \tau\iota\ \delta\acute{o}\xi\eta\ \epsilon\iota\eta\alpha\iota$. Here the reading of A, $\delta\epsilon\iota\ \delta\epsilon$, contains the true text and explains the corruption. Among other emendations may be mentioned 493 D, $\delta\ \tau\iota\ \mu\acute{\epsilon}\nu\ \gamma\alpha\rho\ \alpha\upsilon\ \tau\iota\varsigma\ \tau\acute{o}\upsilon\tau\omicron\iota\varsigma\ \acute{o}\mu\iota\lambda\eta\ \epsilon\pi\iota\delta\epsilon\iota\kappa\nu\acute{\upsilon}\mu\epsilon\nu\omicron\varsigma$ for $\acute{o}\tau\iota\ \mu\acute{\epsilon}\nu\ \gamma\alpha\rho\ \epsilon\acute{\alpha}\nu\ \tau\iota\varsigma$, K. T. L., where the change is very slight and the improvement considerable; and the restoration of $\beta\acute{\alpha}\lambda\lambda\omicron\upsilon\tau\omicron\varsigma$ in 469 E, where A alone reads $\beta\acute{\alpha}\lambda\lambda\omicron\upsilon\tau\omicron\varsigma$, Aristotle's reference to the passage supporting the inferior manuscripts. On the other hand, not a few of the conjectures seem to require the defence which the editor promises to supply on another occasion. It is curious that there are several only suggested in the notes which are decidedly more attractive to us than many selected to appear in the text. Among these may be mentioned the substitution of $\delta\epsilon\iota\upsilon$ for $\delta\acute{\eta}$ in 507 E, $\tau\iota\upsilon\omicron\varsigma\ \delta\eta\ \lambda\acute{\epsilon}\gamma\epsilon\iota\varsigma\ \epsilon\phi\eta\ \tau\acute{o}\upsilon\tau\omicron\upsilon\iota$, where $\delta\epsilon\iota\upsilon$ supplies a much wanted explanation of the geni-

tive; and the omission of $\pi\epsilon\pi\omicron\upsilon\theta\acute{\epsilon}\nu\alpha\iota$ from $\eta\ \tau\acute{o}\ \tau\omicron\upsilon\ \omicron\mu\acute{\iota}\rho\omicron\upsilon\ \alpha\upsilon\ \pi\epsilon\pi\omicron\upsilon\theta\acute{\epsilon}\nu\alpha\iota\ \kappa\alpha\iota\ \sigma\phi\acute{o}\delta\omicron\rho\alpha\ \beta\omicron\upsilon\lambda\epsilon\sigma\theta\alpha\iota\ \epsilon\pi\acute{\alpha}\rho\omicron\upsilon\mu\omicron\upsilon\ \epsilon\acute{o}\nu\tau\alpha$, K. T. L. (516 D), where the word is inappropriate and awkward in face of the recurrence of $\alpha\upsilon\ \pi\epsilon\pi\omicron\upsilon\theta\acute{\epsilon}\nu\alpha\iota$ two lines lower; and that very recurrence (where the sense of the word is different and perfectly appropriate) sufficiently explains the intrusion. The plan on which the critical notes are constructed is (except in a few cases) where the reading of Paris. A is followed to take no notice of variants, and, where it is abandoned, to give the reading of A and the source (in the case of manuscripts, the best manuscripts only) of the reading adopted, and to omit all reference to rejected readings other than those of A. The result is that the notes are compact and free from superfluous matter, and the method is fully justified by the great superiority of A. It should be added that the readings of A rest upon Mr. Adam's own collation revised with the manuscript after comparison with the collation published by Prof. Campbell.

The Philebus of Plato. Edited, with Introduction, Notes, and Appendices, by R. G. Bury. (Cambridge, University Press.)—The last English edition of the 'Philebus' was the second edition (published in 1878) of Badham, whose scholarship, acute and vigorous as it was, lacked some of the qualities most needful for an undertaking of the kind. His treatment of the text was characterized by an impatience which constantly confounded the obscure and the corrupt—and the 'Philebus' certainly abounds in obscurity—while his grasp of the argument was hardly sufficient to correct the exuberance of his critical imagination. But, apart from the defects of his edition, much new light has been thrown on the 'Philebus' since 1878, and the views commonly taken of it have been considerably modified. Among the conclusions arrived at by the scholars who during the last twenty years have investigated the old problem of the order of the Platonic dialogues, whether the method has been the consideration of their philosophical context or the statistical examination of their language, few results are more conspicuous than the persistency with which the 'Philebus' finds a place in the latest group; and the number of those who would now place it earlier than the 'Republic' must be comparatively small, though that opinion was formerly pretty general. Mr. Bury, indeed, goes so far as to put it last of all the dialogues except the 'Laws,' and he is not without supporters among the followers of the statistical method. But whatever be the true position of the 'Philebus,' it is interesting on account of both the difficulty of its language and the importance of its matter. Mr. Bury's notes, which are in general clear and careful, and err if anything on the side of omission, are well supplemented, as regards the larger questions connected with the matter of the dialogue and the elucidation of some of the more difficult passages, by the introduction and appendices. For example, the text and interpretation of the difficult passage in 25 D, beginning $\sigma\upsilon\mu\mu\acute{\iota}\gamma\gamma\upsilon\upsilon\ \delta\epsilon\ \gamma\epsilon\ \epsilon\iota\varsigma\ \alpha\upsilon\tau\eta\ \nu$, K. T. L., are treated at length in an appendix. Mr. Bury's view of this passage is remarkable for the distinction he draws (in order to show that $\sigma\upsilon\ \sigma\upsilon\eta\gamma\acute{\alpha}\gamma\omicron\mu\epsilon\iota$ in the ordinary text involves no misstatement of fact), not only between $\tau\acute{o}\ \pi\acute{\epsilon}\rho\alpha\varsigma$ and $\eta\ \tau\acute{o}\ \pi\acute{\epsilon}\rho\alpha\tau\omicron\varsigma\ \gamma\acute{\epsilon}\nu\eta\alpha$ (with which $\tau\acute{o}\ \pi\acute{\epsilon}\rho\alpha\varsigma\ \epsilon\chi\omicron\upsilon$ and $\tau\acute{o}\ \pi\epsilon\rho\alpha\tau\omicron\iota\epsilon\iota\delta\epsilon\varsigma$ are synonymous), but also between $\tau\acute{o}\ \pi\epsilon\rho\alpha\tau\omicron\iota\epsilon\iota\delta\epsilon\varsigma$ and $\eta\ \tau\acute{o}\ \pi\epsilon\rho\alpha\tau\omicron\iota\epsilon\iota\delta\omicron\upsilon\varsigma\ \gamma\acute{\epsilon}\nu\eta\alpha$. He does not, however, explain clearly wherein this last distinction lies, and the text, as he gives it, seems to require that $\eta\ \tau\acute{o}\ \pi\acute{\epsilon}\rho\alpha\tau\omicron\varsigma\ \gamma\acute{\epsilon}\nu\eta\alpha$ and $\eta\ \tau\acute{o}\ \pi\epsilon\rho\alpha\tau\omicron\iota\epsilon\iota\delta\omicron\upsilon\varsigma\ \gamma\acute{\epsilon}\nu\eta\alpha$ should be identical; and, further, he seems to admit the truth of Badham's remark that the subsequent passage beginning $\acute{\alpha}\rho' \omicron\upsilon\kappa\ \acute{\epsilon}\nu\ \mu\acute{\epsilon}\nu\ \nu\omicron\upsilon\sigma\iota\varsigma$, 25 E, is concerned with the $\mu\iota\kappa\tau\acute{o}\nu$, not with $\pi\acute{\epsilon}\rho\alpha\varsigma$, and does not, therefore, really supply whatever defect in the previous "collection"

is intended. But even with the help of this distinction he finds it necessary to transpose two sentences and to change *συμμορφωμένων*. Other appendices deal with the class list of the constituents of the human Good in 66 A-C, with *ἀπειρον* and *πέρας*, and with questions turning on the Platonic conception of *ἀλήθεια*, among them the theory of true and false pleasures, which is defended with some success. Both in appendices and notes Mr. Bury is careful to state the views taken by his predecessors, often at some length. With regard to the vexed question of the place of the ideas in the analysis of being in the 'Philebus,' Mr. Bury's position seems to be based (but with considerable modification) on Dr. Jackson's. He agrees with Dr. Jackson that the ideas are *μικτά*, but on mere grounds of analogy, and he appears to think that the analysis as it is worked out really applies to phenomena alone. Indeed, in his view it is only the original analysis into *πέρας ἀπειρον* and *μικτόν* that is universal in its application, and the *αἰτία τῆς μίξεως* is introduced simply because the discussion is really limited to material existence; so that it would seem that *νοῦς* has no place as a cause of ideal existence. It will be seen from this that his divergence from Dr. Jackson's theory is not trifling.

SCOTTISH HISTORY.

FROM *The Highlands of Scotland in 1750*, edited by Mr. Andrew Lang (Blackwood & Sons), any future compiler of a gazetteer of Scotland will be able to cull a great number of curious items. It is a manuscript in the British Museum, drawn up by a Government official, whom Mr. Lang identifies with the Bruce of his 'Pickle the Spy,' and who was clearly a sturdy Whig and a firm Presbyterian—"our Happy Constitution" is an often-recurring phrase. Every allowance made for violent party bias, this is a document of rare importance, an invaluable picture, drawn from the life, of the social and moral state of the Highlands. One learns that in Caithness, where now not a tenth of the population spoke English after the Scottish dialect, and the other five a corrupt kind of Irish, though English was daily gaining ground. The people of Glenmoriston had a charm to make themselves invulnerable, which they rendered effectual at Sheriffmuir "by not staying to try the Experiment." The M'Leans were "Remarkable among the Highlanders for a Lively Handsome Forward People, but Extravagant Proud and Inconsiderate"; the Stewarts of Appin were "not thieves, but Industrious in their Business and Honest in their Private Dealings." They, however, like the people of Ardnamurchan,

"Idolize the Nonjuring Clergy and can scarcely keep their temper when speaking of Presbyterians. The Reason of this I take to be that one Mr. John M'Lachlan a Nonjurant of the Highest Kind lived Chiefly among them. This man who was at least half a Papist and a most Active Zealous Cunning Fellow with a pretty good Share of Learning did more Harm among the Campbells, M'Dougals, Stuarts, M'Leans, and Camerons, than any Six Priests that ever were in Scotland. He often travelled through these and the Adjacent parts of the Country Administering the Sacrament of the Supper, admitting People only on this express Condition that they would not hear any Minister who prayed for King GEORGE. He joined the Pretender's Son soon after he Landed, and kept close by him 'till after the Battle of Culloden. He preached frequently in both Languages and exerted himself to the utmost by Encouraging both Officers and Soldiers to fight vigorously for their Cause. I suppose the Campbells among whom he still Lives upon a small Estate of his own will keep a watchful Eye upon so Mischievous an Instrument."

The Camerons were "a Lazy Silent Sly and Enterprising People," and the M'Raes of Kintail

"till within these 20 years were little better than Heathens in their Principles, and almost as unclean as Hottentots in their way of Living."

The maiming of live stock was practised in Lochaber, as in 1615 it had been practised near Hawick, in the Border country; and there is a graphic account of the hideous "Murder of Keppoch" (1663). The Massacre of Glencoe was looked upon by the whole neighbourhood "as a Judgment from Heaven on so wicked a Crew." Mr. Lang, in his notes, might have discussed the question whether Col. Hill really

"refused to Execute the Orders 'till a Return could be had to an Express which the Privy Council of Scotland had sent to Court with an Intimation of Glencoe's having submitted."

"South of Caithness, in Lord Reay's country" (p. xiv), is incorrect; "220,000 Men able to bear Arms" is a calculation for the whole of Scotland, not merely the Highlands (22,000, oddly enough, was Wade's calculation for them in 1724); and on p. 144 it might well have been noted that Macdonald of Clanronald had already introduced the potato to South Uist as early as 1743, and that the kelp industry was established in Tyree in 1746. But on the whole Mr. Lang has done his work admirably.

Adventures in Legend: being the last Historic Legends of the Western Highlands, by the Marquis of Lorne (Constable), is neither good legend nor history. The West Highlands have yielded the very finest folk-tales in the world; but "oral tradition" there knows nothing, we feel sure, of the slaughter of the Red Comyn at Dumfries (p. 104). There have been plenty of chap-books about Bruce, from which an Argyllshire peasant or his forebears may have possibly picked up such knowledge; but then that is not oral tradition. On the other hand, it cannot be history that a knight of Lochawe who went off to the Crusades sent his son to be fostered in the family of a Glenorchy farmer named Patterson. Our chief complaint, however, about the book is that it is dull; we have read it with difficulty, partly perhaps because it is far too closely printed—seven pages sometimes without a single break. The best thing in it is the tale of how after Culloden the Duke of Argyll, "Colonel Jack," laid a wager with Cumberland that one of fifteen Highland lads, prisoners, would fight any picked English fencer—the stake their lives to a hundred bottles of wine. The fight had gone on some time, and the Highlander looked to be getting the worst of it, when Col. Jack said to him, "You must draw up better than that, lad; much is entrusted to your hand." "Is it death?" asked the Highlander, with his eye set on his opponent; and "Death most undoubtedly" was the colonel's reply:—

"Then the lad closed up nearer to the trooper, and, leaping in after one of the soldier's cuts, struck him on the head and killed him. When the colonel saw the trooper fall, he went up to the lad, clapped him on the shoulder, and said to him, 'Go home now, go home, and thank your mother that she gave you such good milk.'"

Even here Lord Lorne should have told us his authority, as also often elsewhere, e.g., for the employment of a diving-bell about 1675 by a Swede, with which, from the wreck of an Armada galleon off the Morvern coast, there was fished up

"a fine bronze gun of French manufacture, apparently cast under Benvenuto [sic] Cellini's superintendence for Francis I."

For this, if true, is the earliest record of a diving-bell in Britain. Such vagueness, too, might have been avoided as "a recent action at law" and "an instance occurred lately." We are interested to observe that Lord Lorne accepts the Norman origin of his house and the identity of the surnames Campbell and Beauchamp, whilst the Duke, his father, in 'Scotland as It Was and as It Is' (i. 43-44), claims a "purely Celtic" descent, and derives Campbell from *cam*, curved, and *bent*, mouth. The Highlanders of the twelve illustrations strike us as woefully cockneyfied.

In the Olden Times, by the Rev. Kirkwood Hewat (Paisley, Gardner), is a collection of a dozen papers on Ayrshire places and worthies—"Ayrshire in the Olden Times" would have been a much better title. 'A Great Scholar' tells about Robert Boyd of Trochrig (1578-1627), who was principal of both Glasgow and Edinburgh universities, and wrote a commentary on the Epistle to the Ephesians, a mighty double-columned folio of 1250 pages. Other chapters deal with Knox's son-in-law, John Welsh; Dundonald Castle; the parish of Barr, where Gaelic, it seems, lingered into the present century; and Auchans House, where in 1773 Dr. Johnson "spent a day well" in visiting the dowager Countess of Eglinton (1690-1780). The book is brightly written; and we specially like the story of the old couple who for years had gone to separate places of worship, Burgher and Anti-Burgher, until, hearing those churches were likely to unite, the wife said sorrowfully, "We have lived a testifteenin' life a' oor days, and isn't it hard we canna end as we began?" Rossetti, according to his brother, wrote but a part of 'The Stream's Secret' at Penkill; and it is a pity Mr. Hewat should have repeated Paterson's portentous blunder of rendering *cerevisia* by "venison" (as if from *cervus*).

The Battle of Sheriffmuir, by a Fellow of the Scottish Society of Antiquaries (Stirling, Eneas Mackay), is a confused account of a confused engagement. A monograph should add somewhat to existing knowledge; this one adds little or nothing, unless it be such misstatements as that "Louis XIV. died on 21st August, 1715," that "his successor [a child of five] was friendly to the Hanoverian line," that Mackintosh of Borlum "crossed the Forth at the head of 500 [1,500] of his clan," and that "the defeat at Preston immediately followed" Sheriffmuir—both fell on the selfsame day. The figures in the text as to the numbers engaged differ widely from those in the map of the battlefield; that map should have been accompanied by a sketch map on a smaller scale of a much wider area, to show the lie of Stirling, Dunblane, Kinbuck, Ardoch, &c., and to indicate the lines of march of Mar's and Argyll's armies. A lesser tract by an army man, who knew what he was writing about, might make a useful *vade mecum* to Sheriffmuir, where, as it is, an intelligent native points out "the stone on which Bonnie Prince Charlie whetted his claymore." But our author seems not to have studied even Hill Burton, much less is he conversant with Marshal Keith's autobiography, with the Master of Sinclair's memoirs, with George Camocke's letter congratulating Lord Mar on his "Glorious victory over the Rebels," or with Forbes of Blackton's narrative of the cruelties practised on the Jacobite prisoners. "Oh, for an hour of Dundee!"—it does seem strange that any one should write about Sheriffmuir and leave out Glenbucket's cry. The twenty pen-and-ink drawings are by no means redeeming features.

Border Raids and Reivers, by the Rev. Robert Borland (Dalbeattie, Fraser), is a strangely tame treatment of a most stirring theme. It is amusing, perhaps, to be told on p. 3 that "it will be found by a careful study of the history of the country that Border reiving was, to a considerable extent, the result of a concatenation of circumstances over which the inhabitants of these districts had little or no control" (Mr. Micawber as a moss-trooper!); but three hundred pages of that sort of thing grow sooner or later monotonous. One ceases at last to wonder whether Mr. Borland can really believe that the Scottish nobles had formed any alliance with Bruce in 1296, that Bannockburn gave the final blow to the lofty pretensions of Edward I., that Queen Mary had recently returned from France at the time of the gallop to Hermitage, that there was a Lord Eure or a Lord Maxwell

Scott, or that "Hector's Cloak" was a byword in 1529. The way in which the narrative skips backwards and forwards is hopelessly bewildering; in chap. viii. the dates (mostly omitted) appear to run 1586, 1504, 1510, 1571, and 1566. And as to the scheme of the book, it is hard to account for the absolute omission of events of such first-rate importance as the murder of the Sieur de la Bastie, the recapture of Fernieherst, the betrayal of the Earl of Northumberland, the Earl of Dunbar's stern measures against the Borderers, and the demolition in 1625 of the Border peels.

Though books of notarial protocols are not an enticing form of historical literature, they hold the marrow of genealogy, topography, and local chronicle. Besides, any page in the daily prosaic record of sales and purchases, bonds, reversions, and discharges, with long lists of obscure witnesses, may disclose, say, George Buchanan realizing his annual rents, or the half-burnt Abbot of Crossraguel peaceably feuing abbey lands to that Earl of Cassillis who roasted him unmercifully. Mr. Robert Renwick's *Abstracts of Protocols of the Town Clerks of Glasgow* (Glasgow, Carson & Nicol) have now reached the fourth volume, completing the protocols of William Hegait for the period 1568-1576, and taking in as appendix those of Michael Fleming from 1530 until 1567. The latter notary never was town clerk, yet no one will complain because the editor is better than his word in going beyond the promise of his title-page. Early in 1567 Hegait incurred the displeasure of Queen Mary by his too free gossip about Darnley, who was done to death a few weeks later. Down to 1568, when Hegait ceased to be town clerk, his writs had mainly concerned Glasgow transactions, thereafter their scope extended well over the west country. Fleming's book, which is pretty closely confined to Glasgow matters, has the somewhat rare and attractive feature that with but few exceptions its 268 protocols discard the normal Latin, and are written in highly expressive Scots. Some noteworthy legal usages occur. When the persons concerned are not at one regarding the repayment of a loan under a wadset the borrower makes tender and delivery of the money "on our Ladye altar" as a place of consignment. Protest against a questioned seisin is taken on the ground in dispute by breaking a dish: the protesting claimant "brak the staet" given by his rival "with ane dischte, as the use is in syk casis, in presens of the notar." Obligations are sometimes entered into by stretching out the right hand. On the lands of the archbishopric of Glasgow the right of life-renting a dead husband's rented holding during widowhood is described as the privilege of St. Mungo's widows—apparently a perfect analogy to the customary free-bench of English copyholds. Eminently characteristic of the sixteenth century is a matter-of-fact acknowledgment of a payment "for the mawing of certane corn" and for other considerations, including incidentally claims—treated as equally in *re mercatoria*—for "slawchter and assythmentis." This important series of records is competently edited, and it is satisfactory to see its publication steadily advancing.

OUR LIBRARY TABLE.

THE operations of the Malakand Field Force have yielded two excellent books. That now before us is a literary phenomenon. Lieut. Winston Spencer Churchill, named, if we mistake not, after the father of the first Duke of Marlborough, omits, indeed, the family hyphen from his name, but has evidently much of the genius of his uncle, of his father, and of their best-known progenitor. May he become as great a soldier as the last, and a straighter politician! *The Story of the Malakand Field Force* (Longmans) needs only a little correction of each page to make its second edition a

military classic. As it stands, it suggests in style a volume by Disraeli revised by a mad printer's reader. Disraeli's books all showed signs of the influence of Bolingbroke and of Burke; Mr. Churchill may be only a reader of Burke and of Disraeli, but in many passages these writers speak again, and the application of Burke's style in particular to the affairs of war yields here and there passages worthy of Napier's great history—the model of military literature. Yet one word is printed for another, words are defaced by shameful blunders, and sentence after sentence ruined by the punctuation of an idiot or of a schoolboy in the lowest form. To encourage the reader to face the book, in spite of the difficulties we have mentioned, let us quote a representative passage:—

"The profession of medicine, and surgery, must always rank as the most noble that man can adopt. The spectacle of a doctor in action among soldiers, in equal danger and with equal courage, saving life when all others are taking it, allaying pain when all others are causing it, is one which must always seem glorious, whether to God or man. It is impossible to imagine any situation from which a human being might better leave this world, and embark on the hazards of the Unknown."

Lieut. Winston Churchill, we are glad to see, condemns "the shocking and disgraceful desertion of the forts in the Khyber Pass," and writes of "such dismal acts of folly as the desertion of the Khyber forts." We cannot go with him in the following statement: "From a military point of view the perpetual frontier wars.....are of the greatest value. This fact may one day be proved, should our soldiers ever be brought into contact, (!) with some peace-trained conscript army." France from 1830 to 1870 had in Algeria perpetual frontier war. Did her generals and her Algerian officers compare to advantage with the "peace-trained" Bavarians (for example)? In 1864 the Prussian army had revealed itself to unprejudiced observers as the first of military machines. But if ever there were a "peace-trained conscript army," it was one. The war training of our native Indian cavalry and of the mountain artillery is precious to those arms, but for infantry, and above all for generals, frontier wars are no preparation for a European struggle. The Swiss civilian who commands an Army Corps every year at grand manoeuvres has a better war training than falls to the lot of most British generals.

MESSRS. METHUEN & Co. publish *Campaigning on the Upper Nile and Niger*, by Mr. Vandeleur, a lieutenant in the Scots Guards, who has been employed in Uganda and Unyoro, was one of the second party that visited Wadelai, and has since been employed under the Niger Company with considerable distinction. His book, which has an interesting introduction by Sir George T. Goldie, of the Niger Company, is really two books, for there is no connexion between the first half and the second half. We can strongly recommend it to the general reader. It is, on the whole, one of the most pleasant of the great series of such books that has recently appeared. It is accurate in its geography, and contains a great deal of miscellaneous information about Africa, as well as its own story of adventure. Lieut. Vandeleur was lucky enough to be mixed up in a good many of the most important events which have occurred in Africa in the last few years, and his book will, therefore, be referred to for information with regard to matters of political moment. He was, for example, the last person to see the head of the Scotch Industrial Mission in British East Africa, Dr. Charters, and Mr. Colquhoun, on the day on which they disappeared for ever—a mystery darkly alluded to in the new book by Mr. Decle, on which Mr. Vandeleur has more to say and more knowledge. The light thrown by him on the position of the French expeditions through the Bahr-el-Ghazel,

and of the Abyssinian expeditions under French officers which are to meet them at Fashoda, is also considerable; and we may say that he settles incidentally the question of the exact position of the Dinkhas, which was recently debated, with much difference of opinion, in the House of Commons. The maps appended will be found most useful by all who are interested in Africa, and they are more accurate than some we have seen. We note in the map of the Nile Valley that the river which is frequently spelt Jebbe or Jubba is here called Juba, and that confusion has undoubtedly arisen between this river Juba and the other better-known river Juba, which is navigable for 400 miles from the sea. The recent MacDonald expedition, nominally directed to the sources of the better-known Juba, was probably going to descend this Juba—both rivers rising in the same neighbourhood, but this one flowing in the direction of Fashoda and of that country of the Shilluks of whom parties were to be taken with the expedition. The last of Lieut. Vandeleur's fighting was in the district in which the British and French are now in conflict, and all who desire to know about Sokoto will learn what there is to be known from his book. It is clear that the last expedition produced no permanent result, and probable that fighting has been going on again in Sokoto during the last few days. Almost the only quarrel that we have with our author is that he spoils the best West African story, for he makes one of the two persons concerned in it a real Frenchman. The story is one which for a great number of years has well illustrated nationality and pride of race. It relates how, where the British and French possessions are inextricably intertwined, a black British subject and his black relative, a French subject, fell out; whereupon the Briton took the other by the wool and adjured him to confess himself beaten in the name of the thrashing described in these words: "Did not us lick you at Waterloo?"

Home Defence, by Capt. Ellison (Stanford), is a little volume which contains three papers, of which one is a prize essay of the United Service Institution, one reprinted from the *Morning Post*, and the third (most interesting and valuable) reprinted from the *Times*. This last contribution upon the Swiss manoeuvres is to be commended to the attention of all soldiers and to those civilians who take interest in military matters. It is, in fact, a puzzle which no soldier has ever succeeded in explaining, that the Swiss should be able to create upon a pure militia system the marvellous army which costs them only the same sum that we spend upon our volunteers. The Swiss manage to make out of the militia system not only an admirable General Staff, but also field artillery which has been declared by some considerable authorities to be, on the whole, better than our own. Yet we cannot even make decent garrison artillery of our militia.

MESSRS. ARCHIBALD CONSTABLE & Co. have sent us *Constable's Hand-Gazetteer of India*, compiled by Mr. J. G. Bartholomew, and edited by Mr. James Burgess, which we have checked at several points and found invariably accurate.

In *The Handbook of Solo Whist* (Hogg) Mr. A. S. Wilks, a recognized authority, has produced an admirable and comprehensive manual, which should hold the field for some time to come. The many sorts of "Misery," which is in this game, as often in fiction, much more interesting than "Abundance," are especially well treated. "Bonâ fides" we regret to see so printed on p. 176.

WITH considerable audacity and a rather oppressive cleverness Mr. W. P. Ryan has made game of *Literary London: its Lights and Comedies* (Smithers). On opening the book we hit on a familiar passage which we remembered as a quite recent "bumptious snippet" in a

halfpenny evening paper. One does not care to see such things again so soon, especially when they are of the personal rather than literary sort. And even if the book were quite new, it suggests too much Candide's "superior man" and "great genius" whom "nothing could please."

MESSRS. P. S. KING & SON publish in handsome library form a new edition of Sir George Nicholls's *History of the English Poor Law*, in two volumes, with a biography by a relative of the author, Mr. Willink. The publication is, we believe, made in connexion with the issue of a third volume, which brings Nicholls's history down to the present day. The biography is of interest, especially in connexion with the creation of the Irish Poor Law, against the almost unanimous opinion of Irishmen of all parties. Mr. Nicholls, as he was in 1834, was rightly made a Poor Law Commissioner in England under the new Poor Law of 1834, but his selection for the creation of the Irish Poor Law was a much more doubtful matter. His experiment there was tried in the teeth of the opinion both of the country gentlemen and of the Roman Catholic and Nationalist population. Mr. Willink, in his notice, seems to think that there is now no difference of opinion as to the wisdom of the course that was taken in imposing a Poor Law of English design upon the sister island. But, writing impartially, and treating the matter from a scientific rather than family point of view, we are bound to say that we do not consider the letter of Daniel O'Connell attacking Nicholls, which is published by Mr. Willink, so empty as he thinks it. O'Connell was against a Poor Law, opposed to any system of compulsory relief for the destitute, and considered that the Irish case could be best met by an augmentation of medical charities, and we confess that we are by no means of opinion that the history of the Irish Poor Law up to the present time has proved Irish opinion wrong; while it is not certain that this Irish Poor Law, under popular management, such as is likely to be introduced this year, will be a greater success than it has been under Castle control.

The Naval Pocket-Book, published by Messrs. Thacker & Co., which was founded and previously edited by Mr. Laird Clowes, is in the present issue for 1898 now edited by Mr. Carr Laughton. The volume is most useful, but we cannot help thinking that the insertion of the dates of launch and of the dates of delivery, as well as those on which the ship was laid down, would improve it. The word "built," which is often used, is ambiguous. There has been a recent controversy on the rapidity of building of the French ironclad *Jéna*, and the present volume throws no light upon the merits of that controversy. The torpedo-boat destroyers *Zebra*, *Fervent*, *Zephyr*, *Teaser*, and *Wizard* are all here described as "built 1895." Now of these the *Zebra* was delivered in 1897, while the other four are still in hand, and not yet taken over by the Government. Another similar ship, the *Conflict*, which is described as "built" in 1894, is also not yet taken over.

We have received three little booklets in brown paper containing capital *Views of London*, *St. Paul's Cathedral*, and *St. Saviour's, Southwark*, respectively, with brief notes, published by Mr. Freeman Dovaston, of 5, St. George Street, Euston Road.

MR. DENT has added *Paradise Lost* to the "Temple Classics."—Very similar in appearance is a dainty little edition of *The Confessions of St. Augustine*, edited by Dr. C. Bigg, and published by Messrs. Methuen as the opening number of "The Library of Devotion."

MESSRS. CHATTO & WINDUS's new edition of Mr. Hall Caine's novel *The Deemster* is a wonderful sixpennyworth.

Gasc's Dictionary of the French and English Languages (Bell & Sons), a thoroughly sound and useful work, has reached the eighth edition.

MR. FISHER UNWIN has sent us *Ivanhoe* and *Kenilworth*, the first two volumes of "The Century Scott," which should appeal to readers by its cheap price and suitability for the pocket. The absence of annotation is also a welcome change.

WE have on our table *The Practical Statutes of the Session 1897*, edited by J. S. Cotton (Cox),—*A Norway Summer*, by L. D. Nichols (Boston, U.S., Roberts),—*B. I. Barnato, a Memoir*, by Harry Raymond (Isbister),—*Port-Royal Education*, by F. Cadet (Sonnenschein),—*A Short Synopsis of English History*, by J. C. Wright (Relfe Brothers),—*A Brief Introduction to Infinitesimal Calculus*, by J. Fisher (Macmillan),—*The Historical Present in Early Latin*, by Annie C. Emery (Ellsworth, Me., U.S., Hancock County Publishing Co.),—*The Art of Elocution and Public Speaking*, by R. Ferguson (Lawrence Greening),—*The Ancient Use of the Greek Accents in Reading and Chanting*, by G. T. Carruthers (Bradbury & Agnew),—*The Western Synagogue: some Materials for its History*, by M. Levy (G. Barber),—*British Museum Catalogue of Printed Books: William Shakespeare* (Clowes & Sons),—*The Antiquary*, Vol. XXXIII, 1897 (Stock),—*The Reliquary and Illustrated Archaeologist*, edited by J. R. Allen, Vol. III. (Bemrose),—*Humors of History*, by A. Moreland (Roxburghe Press),—*How to Draw from Models and Common Objects*, by W. E. Sparkes (Cassell),—*The Social Mind and Education*, by G. E. Vincent (Macmillan),—*Rapara; or, the Rights of the Individual in the State*, by A. Forsyth (Fisher Unwin),—*The Return of the Chaos*, by C. N. Salter (Kegan Paul),—*Notes on Micro-Organisms pathogenic to Man*, by Surgeon-Capt. B. H. S. Leumann (Longmans),—*Two Bonnie Scotch Lassies*, by E. G. H. Watson (Edinburgh, Turnbull & Spears),—*The Love Affairs of some Famous Men* (Fisher Unwin),—*The Happy Exile*, edited by H. D. Lowry (Lane),—*Cousin Tom*, by W. Turville (Ash Partners),—*Soldiers of the Queen*, by H. Avery (Nelson),—*Random Shots at Birds and Men*, by Jim Crow (Roxburghe Press),—*Concerning Teddy*, by Mrs. M. Hickson (Bowden),—*Voices in the Twilight*, by L. Cranmer-Bryng (Watts & Co.),—*Catesby: a Tragedy of the Gunpowder Plot in the Year 1605* (Guildford, Billing & Sons),—*German and Lyrical and other Poems*, by H. C. Galletly (Williams & Norgate),—*Burns from Heaven, with some other Poems*, by H. Hendry (Glasgow, Bryce),—*Aarbert: a Drama*, by W. Marshall (Sonnenschein),—*The Conception of God*, by J. Royce, J. Le Conte, G. H. Howison, and S. E. Mezes (Macmillan),—*The Gospel Catechism*, by the Author of 'The King and the Kingdom' (Williams & Norgate),—*The Christian Ideal*, by J. G. Rogers (Bowden),—and *Christian Aspects of Life*, by Brooke Foss Westcott, D.D. (Macmillan). Among New Editions we have *History of the Horn-Book*, by A. W. Tuer (The Leadenhall Press),—*William Hogarth*, by Austin Dobson (Kegan Paul),—*The Poetical Works of Jean Ingelow* (Longmans),—*The Round Towers of Ireland*, by Henry O'Brien (Thacker),—*Practical Forestry*, by C. E. Curtis (Lockwood),—*The History of the Foreign Policy of Great Britain*, by M. Burrows (Blackwood),—*Black's Guide to Bath and Bristol*, edited by A. R. Hope Moncrieff (A. & C. Black),—*The Practitioner's Handbook of Treatment*, by the late J. M. Fothergill, edited by W. Murrell, M.D. (Macmillan),—and *Social Forces in German Literature*, by K. Francke (New York, Holt).

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THE SOURCE OF A HITHERTO UNIDENTIFIED QUOTATION IN THE 'DE MONARCHIA' OF DANTE.

Dorney Wood, Burnham, Bucks, March 14, 1898.

In the fifth chapter of the second book of the 'De Monarchia' (lines 40-2 in the Oxford edition) Dante says: "Recte illud scriptum est, Romanum Imperium de fonte nascitur pietatis." This quotation has long been a puzzle to the commentators, none of whom has been able to identify the source whence it is taken. Witte, for instance, who points out that the same sentiment occurs in Dante's 'Letter to the Princes and Peoples of Italy' ("Immo ignoscet omnibus misericordiam implorantibus, cum sit Caesar, et majestas ejus de fonte defluit pietatis," § 3), and who has succeeded in identifying nearly every one of the quotations in the 'De Monarchia,' says of this passage: "Sententia unde hausta sit ignoro."

I am now happily able to supply the source of this quotation. It comes from the legend of St. Sylvester in the 'Legenda Aurea' of Jacopus de Voragine (Archbishop of Genoa, 1292-1298). The Emperor Constantine, having been struck with leprosy on account of his persecution of the Christians, is ordered to wash in a bath of blood, to supply which 3,000 unhappy youths are condemned to be sacrificed. On his way to the bath the emperor, being met by a crowd of weeping women, stops his chariot and declares his intention of sparing the lives of the condemned youths, exclaiming that clemency ought to be the distinguishing characteristic of a Roman emperor, inasmuch as "Dignitas Romani Imperii de fonte nascitur pietatis." Here we have the identical expression used by Dante, who, as I could show, was indebted to the 'Legenda Aurea' for his version of this very legend (to which he twice refers, viz., 'Inf.,' xxvii. 94, and 'Mon.,' iii. 10), as well as for several others contained in the same collection.

PAGET TOYNBEE.

THE DATE OF SHAKSPEARE'S SONNETS.

II.

'LUCRECE' became famous at once. It is mentioned in its year of issue in Drayton's 'Matilda' and in Sir William Herbert's 'Epicedium of Lady Helen Branch.' Hexameton's introductory verses to Henry Wilmoughby's 'Avisa,' September 3rd, 1594, note:

Yet Tarquyns plucked his glistering grape
And Shakspeare paints poor Lucrece' rape.

In the heart of the book the friend "W. S." is appealed to. This might, of course, have represented another of the same initials, such as Wye Saltonstill, who is the W. S. of 'Amours by J. D., and certain other Sonnets by W. S.,' 1600. But many dramatic allusions make it probable that Shakspeare was intended. He had "not long before tried the courtesy of the like passion, and was now newly recovered from the like infection." This possibly implies that Shakspeare's dark-eyed temptress had by this time already cured him by preferring his friend. The young earl was also soon able to throw her trammels off, because in September, 1595, we hear that he was paying too marked attention to the fair Elizabeth Vernon, the queen's maid of honour, and thereby paralyzing the efforts of Sir Fulke Greville and others to make him prime favourite in place of Essex, his friend, and his lady's cousin. This report would account for Sonnets xcv. and xcvi. regarding the youth's faults, after the reconciliation. In the 'Avisa,' c. x., occurs the phrase,

Unhappy little loves a weed
That gives no sent, that yields no glee.

Sonnet xciv. contains the answering line,

Lilies that fester smell far worse than weeds;

a line repeated in the drama of 'Edward III.,' in which many suppose Shakspeare to have had a hand. It was entered on 'The Stationers' Registers,' December 1st, 1595. In that year Shakspeare was alluded to by Gervase Markham in the verses prefacing his tragedy of 'Sir Richard Grenville,' addressed to Southampton:

Thou glorious Laurel of the Muses' Hill
Whose eyes do crown the most victorious pen.

So shall my tragic layes be blest by thee
And from thy lips suck their eternitie.

Lady Southampton's second marriage (so happy after the sad experiences of her first union) ended too soon. Cp. Sir Thomas Henneage's letter to Sir Robert Cecil, September 5th, 1595, and the lady's letter to her father, March 21st, 1579 (Cotton MS. Titus B. ii., f. 366). Sir Thomas Henneage died October 17th, 1595, leaving the accounts of the Royal Household unchecked. The harassed widow had not only to make up arrears of bills, but apparent deficits in money. It was in the account that she made up that for the first and last time Shakspeare's name is mentioned among the Lord Chamberlain's players. No other Court official had thought it important enough. She did.

The time-note, "The mortal moon hath her eclipse endured," Sonnet cvii., has been supposed by some to suggest the Essex troubles, and by others the death of Elizabeth. Neither solution ever satisfied me. The words "augur" and "presage" made me search astrological treatises, for a long time in vain. The use of the figure as a Court phrase is illustrated in the letter of Sir Thomas Cecil, July 9th, 1595. Cynthia, Diana, and Luna were names applied to Elizabeth by the poets. In the 'Oxford Funeral Poems,' 1603, a laboured analogy is given in Latin by William Herbert of Jesus College.

In one of the horoscopes of Elizabeth "La Lune est significatrice de vie," the other makes some error in calculation which alters dates (Sloane MS. 1009, f. 92, and Titus B. ii., f. 11).

But in 1596 occurred a remarkable event which is recorded in none of the popular histories of the time, and has not yet been brought forward. Camden writes to Cotton (March 15th, 1595/6):—

"Pardon me my good Mr. Cotton yff I do nott now preface it. I know you are (as we all here have been) in a melancholy and pensive cogitation. This sleepless indisposition of her Majesty is now ceased, which being joyined with an inflammation from the breast upward, and hir mynde altogether averted from Phisique in this hir Clymaticteriall yeare, did more than terrifie us all, especially the last fryday in the morning, which moved the Lords of the Counsell, when they had providently caused all the vagrants hereabout to be taken up and shipped for the Lowe Countries, to draw some munition to the Courte, and the great Horses from Reading, to garde the Receipt at Westminster, to take order for the navye to lye in the narrow sea, and to commit some gentlemen, hunger-starved for innovations, as Sir Edm. Bainham, Catesby, Fresham, two Wrights, &c., and afterwards the Counte Arundell of Wardour, to a gentlemen's house, for speeches used by the foresayd turbulent spirits as concerning him, or for that he made lately some provision of armour. This I thought good in generality to impart unto you, that you (as we do) may put away feare, and thank God for the joyfull recoverye of hir upon whose health and safety we all depend."—Cotton MS. Jul. C. iii., f. 64.

In Lent of 1596 Dr. Rudd, the Bishop of St. David's, preaching at the Court, began to talk of the climacteric year, to the annoyance of the queen, the discomposure of the courtiers, and his own confusion (Harrington's 'Brief View of the Church'). The Earl of Derby had "died beweeched rather than poisoned," wrote Sir George Carey to Sir Thomas Henneage, April 28th, 1594. The Countess of Derby, great-niece of Henry VIII., had been appointed the queen's chief lady in waiting. The queen was interested in astrology, and Dr. Dee's Diary records her friendly visits. But she did not like her attendants to dabble therein. The Countess of Derby, doubtless anxious to know what the future had to say for the succession of her family, by her inquiries displeased the queen. Sir Thomas Wilkes to Thomas Edmondes wrote on September 30th, 1596, from Greenwich, "Sir Richard Bingham has come over without leave, and the old Countess of Derby hath departed this life." Camden says of her, in the 'Annals' of 1596:—

"Quae ex muliebri imbecillata curiosula, credula qua spe ambitiosa divinatorum consulendo, Reginae gratia paulo ante obitum quodam modo exciderat."

Her death might well account for the "sad augur," and the league with Henry IV. of France in that year might suggest the olives of peace.

Essex sailed for Spain on June 6th, 1596, and Southampton must have followed him, as on July 1st he granted power of attorney to a friend and set his house in order. This would probably be the time he gave the traditional handsome money present to Shakspeare. The 'Diana' of Montemayor was translated that year by Thomas Wilson, dedicated to the Earl of Southampton, 1596, then "upon the Spanish voyage with my Lord of Essex." In Spain Southampton was knighted by his friend on the field for distinguished gallantry. While he was away Shakspeare lost his only son, instituted proceedings to acquire coat-armour, and chose the home in which he meant to invest his money. He purchased New Place, Stratford-on-Avon, and had a very long theatrical tour in 1597. Southampton, on his return from the island voyage, sat as member of Parliament, October 24th, 1597; but Rowland Whyte says he was addicted to "plaies and banquets." On March 2nd, 1597/8, he had leave to travel for a year, and went with Sir Robert Cecil the next day to Paris. But in August he stole secretly home (more loving and more righteous than Pembroke) to marry Elizabeth Vernon. The queen was in such a rage when she heard this that she could not go to chapel, and threatened everybody connected with him. He was commanded to return home, and committed to the Fleet, November, 1598 ('Chamberlain's Letters'). In 1599 Essex made Southampton General of the Horse in Ireland, but the queen wrote to forbid it. He was back in London by September, when he was noted to spend his time

"merely in going to plays every day." That is a strong argument for his continued friendship.* But the season for sonnets was over. Mr. Gerald Massey and Mr. Gollancz show that the English harvest of sonnets was at its prime between 1590 and 1596.

Curiously enough, it is certain that Earl Southampton was intimately acquainted with a Mr. W. H. Mr. William Harvey, a descendant of the "valiant Esquire" of Henry VIII.'s Field of the Cloth of Gold and Greenwich jousts, had distinguished himself in the sea-fight with the Spanish Armada, and had been with Essex and Southampton on their Spanish voyage. He had been knighted on June 27th, 1596. I only put forward the suggestion tentatively that he might be the Mr. W. H. of the dedication. It is possible that he had the loan of a collection of Shakespeare's Sonnets, or had transcribed one from scattered leaves, and sent it to the young earl on the eve of his departure abroad with the inscription:—

"To the onellie begetter of the ensuing sonnets, Mr. W. H. all happiness, and that eternitie promised by our ever-living poet, wisheth."

When Thomas Thorpe got possession of this copy in after years the muddling and froward adventurer might have added the remainder to his own glory. I know that a French critic long since proposed this reading, but not in connexion with my theory. On July 15th, 1593, Thomas Edmundes to Sir Robert Sydney writes:—

"I send your Lordship certain songs which were delivered me by my Lord Southampton to convey to your Lordship from Cavelas."

Can these be the sonnets transcribed by Harvey, read by Meres, and pirated by Thorpe? That Harvey had more than an ordinary intimacy with Southampton is proved in the fact that ere this he had cemented a long friendship by marrying his mother. Henceforth Sir William Harvey (a patron of authors also) was the earl's stepfather. I have talked of these important considerations to many Shakespearean students, who approve of them. Dr. Garnett has kindly helped me in my search.

I do not pretend to know anything of the Dark Lady, except the negative assurance from history and the Sonnets themselves that she was no great Court lady. It is much more likely she was the educated wife of some wealthy City bourgeois, an acquaintance of Shakespeare's, to whose home business or friendship took him, and in whose parlour Shakespeare envied the virginal jacks for kissing "the tender inwards of her hands." Such a one, for instance, as Jacquinetta Vautrollier, the wife of Richard Field, the printer, a Frenchwoman, therefore probably dark and fascinating, who dwelt in Blackfriars, near the theatre. To such a home it would be quite natural that Shakespeare might take his friend, and that the friend should charm the hostess and displace the poet in her attentions. Field was a Stratford man and a friend of the poet. He printed Shakespeare's first poem, but transferred it soon, never printed another, and signed the 1596 petition against the existence of the Blackfriars Theatre. The Sonnets, as well as the plays, are full of allusions to the printer's art. I have not the slightest reason to believe that she was the very lady, but I merely give her as an illustrative possibility. After all, she need not have been so very black as men have painted her. Strong language is allowed to poets and lovers; and, the passion past, Shakespeare set himself to write an original play on the text "Wives may be merry, and yet honest too."

CHARLOTTE CARMICHAEL STOPES.

* Gervase Markham's 'Honour in his Perfection' seems to allude to the Sonnets in his lines (1624).—
To make Southampton's high-prized virtues' glory
The eternal subject of my well-tuned story.

In all assays, the blinke of ev'ry pen,
The Stampe in Honour and delight of Men.

THE SPRING PUBLISHING SEASON.

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Messrs. Cassell & Co.'s list includes 'Kronstadt,' by Mr. Max Pemberton, 'Young Blood,' by Mr. E. W. Hornung, 'A Strange Craft and its Wonderful Voyage,' by Mr. E. S. Ellis, 'Spectre Gold,' by Headon Hill, 'Michael Faraday,' by Prof. Silvanus Thompson, 'The Girl at Cobhurst,' by Mr. Frank Stockton, 'Six Hundred Years,' by the Rev. S. Kinns, 'Sidelights on the Conflicts of Methodism, 1827-1852,' and a number of serials and cheap editions.

THE DATE OF KING ALFRED'S DEATH.

MAY I reply to the charge of unfairness that Mr. Stevenson brings against me? Mr. Stevenson in your columns [says that Ethelwold "clearly and unmistakably" fixes the coronation of King Edward in June, 900. In the *English Historical Review* (p. 73) he said that Ethelwold dated the death of King Alfred in 900 (October), but added that the calculation, like many of Ethelwold's dates, is "somewhat uncertain." Ethelwold records both events in the same annalistic year, and I understand from what he says that Alfred died in October and Edward was crowned on Whitsunday in the annalistic year in which "factus videtur numerus annorum ad adventu Christi non-gentesimus pleniter ordo."

The Anglo-Saxon day was made up of the evening and the morning, and these portions of the day occurred in the order given. The day on the night of which King Alfred died began at vespers on October 25th, Saturday, 900, and ended at vespers on October 26th, Sunday. Ancient computists dated their day with the calendar date of its morning, and this is the reason why the obit of King Alfred is entered in the tenth-century Anglo-Saxon calendar at vii. Kal. Nov. (i.e., October 26th).

A. ANSCOMBE.

THE JUNIAN CONTROVERSY.

THE Francis-Junius controversy has the faculty of evoking almost as much warmth of feeling as has been called forth by another question of identity whereof we have heard much of late. But, unlike the Dreyfus case, it wants "actuality," and (fortunately perhaps) those who are interested in it are comparatively few. Mr. Fraser Rae has already occupied "first and last" (as the maidservants say) some fifty columns of the *Athenæum* in discussing this matter. Most people will perhaps think it might now be allowed to rest. But as a fact it is impossible to leave Mr. Fraser Rae in possession of the field unchallenged. His final instalment is tolerably sober; but sobriety has not marked his utterances throughout. In any case he claims to have settled in a certain sense this long-standing controversy—the "myth" which the century initiated he has now disposed of.

In a column or two it is out of the question to follow Mr. Rae through all his arguments and assertions. In the matter of the evidence from handwriting alone, Mr. Rae has misunderstood almost every fact of the case. Throughout, for instance, he represents the question as one of authority. Chabot declared the writing of the Junius letters to be by the hand of Francis, and Chabot was once mistaken in a will suit: that is Mr. Rae's argument. But mere authority has no more to say in this matter than "the flowers that bloom in the spring." Twisleton and Chabot give us hundreds, I might say a thousand, instances and coincidences of like forms in linked letters, single letters, capitals, minuscules, taken from the two correspondences, and we are in a position to judge of the weight of this cumulative evidence for ourselves. The only part which Chabot plays in the matter is that his experience enables him to detect and indicate small, yet vital points of comparison which might easily have escaped the amateur. Does any one maintain that because the comparative anatomist does precisely the same thing, the conclusions of comparative anatomy are accepted solely on the "authority" of a Huxley or an Owen? It should be added here that we have not in the matter of the Junian and Franciscan correspondence to deal with one document only, as is so frequently the case in a court of law, and further that, in addition to the coincidences of handwriting which we find in them, there are some curious ones of spelling which are dwelt upon by Mr. Francis in his 'Junius Revealed,' p. 14. "Let any one," writes Mr. Francis in conclusion of this argument, "acquainted with the 'doctrine of chances' try to compute the odds against there having been during the short run of the letters two highly-educated persons, both conceivably capable of the authorship, who exactly agreed in these various whims and oddities of spelling."

Consistent with Mr. Fraser Rae's confusion of mind on the subject of "authority" is the curious play he makes with the word "feigned." If Mr. Rae can find anybody, or two persons—he does not correctly cite his authorities; but that is a detail—to say on a glance at the Junian writing that it is not a "feigned" hand, then all the cumulative evidence of the Twisleton and Chabot facsimiles is to go by the board. He even uses the astounding argument that a feigned hand *must* be a perfect disguise, and that therefore, as we find Junius expressing a wish that his handwriting should not be widely shown about, this is a *proof* that Junius did not write in a "feigned" hand. But what manner of man can detect at a glance that a writing is "feigned"? Was a cheque ever written in a "feigned" hand? Yet every cheque is not written by its supposed drawer. Howbeit, this argument, or rather assertion, that the Junius hand is not feigned counts for quite half of what Mr. Fraser Rae has to urge against the accepted Franciscan theory.

Putting aside the coincidences in spelling lately spoken of, the evidence derived from handwriting may be distributed under three heads.

1. First, there is that derived from the general comparison of the Junian and Franciscan correspondence. Of this I have spoken.

2. Secondly, there is the evidence afforded by a certain proof-sheet of Letter xvi., which, while it shows press corrections in the recognized Junius hand, contains a date (29. July. 1769) which to most eyes will appear evidently in a different writing, and which on comparison seems identical in character with the dates displayed in Francis's private correspondence.

3. The third head of evidence is that afforded by the existence of an envelope and letter (in one) addressed to a Miss Giles at Bath, which contained a poem (the author of the letter humorously pretended to have picked it up) in a different hand. The envelope-letter was in

the handwriting of Junius; the poem was found to be in the hand of Tilghman, Francis's cousin, who was with him in Bath at this date—the beginning of 1771. It also happens that Sir Philip's second wife possessed another copy of these verses in the hand of Francis, which he had given her as his work. And to this chain of evidence I may add a final link which has not, at all events, appeared in the pages of the *Athenæum*. It was natural to suppose that the second copy had been written out by Francis at a later date. But such was not the case. These verses, which Sir P. Francis's representatives have in their possession, have been compared with the verses sent to Miss Giles (in the possession of her representatives) and with the Junian envelope-letter which is the link between the two; and it is found that the two copies of verses and the envelope are all three on paper of the same nature, with the same water-mark and initials of maker.

The objection to all argument based on handwriting lies in this: that the evidences appeal only to those who are sufficiently interested in the subject to examine them for themselves; failing that, we are reduced to a mere conflict of testimony. On the second head, for instance, that of the proof-sheet, Mr. Fraser Rae has asserted over and over again that, whereas in the Francis correspondence the items of the dates are separated by dots (e.g., 30. July. 1769.), of the date on the Junius proof the items are separated by dashes (29—July—1769). This is simply not the case. Let any one who cares to do so consult for himself Twisleton and Chabot ('The Handwriting of Junius: Facsimiles,' p. 95) or Francis ('Junius Revealed,' p. 44).

In respect of the evidence on the third head, Mr. Fraser Rae's efforts have been directed almost entirely to finding discrepancies in the different accounts of what is called the "Bath episode"—that is to say, the history of Francis's acquaintance with Miss Giles. To strengthen his point, Mr. Rae confuses two different dates—the winter of 1770-71, which is that of the "Bath episode," and the winter of 1771-72, when Francis was again in Bath in attendance on his sick father. This reasoning also seems of value to Mr. Fraser Rae: Wilkes once, as a joke, sent to the unknown Junius a card for a city ball. Junius replied, in the same spirit, that he would have been delighted to accept, but he was no dancing man—"but alas! my age and figure would do little credit to my partner." "How," asks Mr. Fraser Rae, "could Junius and Francis be the same, if Francis was in fact dancing in Bath in 1771?" This is an argument *pour rire*. But if it had twenty times its strength, what is the value of arguments of this kind in face of the mere evidence of fact afforded by the three documents?

On the other hand, whenever any evidence seems to support Mr. Fraser Rae's contention, nobody is more credulous in accepting it than he. He is a very Thomas Rae: face with the testimony of the handwriting, and a Simple Simon in receiving as genuine every letter to which the signature "Junius" is appended. None of the letters published by him in the *Athenæum* finds a place in the authorized collection of Junius letters. The Apsley letter, for one example, is manifestly spurious. Nobody who had studied Junius's style ought to be deceived by it for a moment. And yet these letters make up almost the whole remainder of Mr. Rae's case when his curious argument about the "feigned" hand has been disposed of.

My object is by no means to revive or lengthen out unduly what Mr. Leslie Stephen well calls the "weary Junian controversy," but to send the reader from Mr. Fraser Rae's partial statements to the more judicial handling of the matter by Mr. Stephen ('Dict. Nat. Biog.,' s.v. 'Francis'; *Hist. Rev.*, April, 1888) and by Mr. Lecky ('Hist. Eng.,' iii. 463-475: here the only great apparent difficulty in identifying

Francis with Junius, certain strange discrepancies between the private opinions and friendships of Francis and the public utterances of Junius, is very satisfactorily dealt with), or, better still, to the evidences themselves in Twisleton and Chabot's 'Handwriting of Junius' and in Mr. Francis's 'Junius Revealed.' C. F. KEARY.

SALE.

MESSES. SOTHEBY, WILKINSON & HODGE commenced a sale of valuable books and manuscripts at their rooms in Wellington Street on Monday. The following are some of the most interesting articles sold in the first three days: A Small Terrestrial Brass Globe of Early Date, 2½ in. diameter, having America upon it (about 1530), 51l. Badminton Library, large paper, 24 vols., 97l. Boethius, Consolations of Philosophy, translated in English verse by John Walton, written 1410, 33l. Breviarium ad Usum Valentis Ecclesie, MS. on vellum, Sæc. XIV., 16l. Cruikshank's Fairy Library, 4 vols., original edition, 14l. 10s. Wit's Labyrinth, 1648, 17l. 5s. Cervantes, Don Quixote, Shelton's translation, first edition of each part, imperfect, 1612-20, 30l. Privilegia Ord. Cisterciensis, Dijon, 1491 (first Dijon book), 25l. 10s. Heures, on vellum, illuminated MS. for the Seguer family, Sæc. XV., 127l. Heures, on vellum, printed by Pigouchet, 1488, 50l. Heures de Rome, Paris, 1549, 46l. Heures de Rome, S. Vostre, 1486, with Coligny arms, 53l. Horæ B.V.M., MS. on vellum, fifteenth century, 50l. Horæ of Anne of Austria, 77l. Herbarium, curious MS. of the fifteenth century, 99l. Arbolyre, Lyons, 1485, 86l. Buch der Natur, Augspurg, Bâmler, 1475, 101l.; the second edition of the same, 1478, 39l. Herbarium, Mogunt., 1484, 25l. Hortus Sanitatis, Mogunt., 1491, 35l. 10s. A. Mollet, Le Jardin de Plaisir, 1651, 29l. Chaucer's Works, Kelmscott Press, 27l. 5s. Autograph Letters and Documents of Capt. Jas. Cook, 31l. Constable's Landscape Scenery, twenty-two plates, 1830, 20l.

'DANTE: A DEFENCE OF THE ANCIENT TEXT OF THE "DIVINA COMMEDIA."

In a review of this little book that appeared in the *Athenæum* of March 12th certain statements are made that I would like the opportunity, if permitted, of commenting on.

The review begins with a statement that "the points at issue are, Did Dante know, or did he not, that the person of whom he meant to represent his interlocutor, Bertrand del [sic] Born, as speaking, was Henry, the so-called 'Young King,' eldest son of Henry II. of England, and not John, his youngest son? and if he did know," &c. The short answer to this is that no such issue has been raised.

The point actually at issue is this: To which of two persons (admittedly there could be only two) did Dante presumably refer? (1) To King Henry's eldest son, Henry, known as "Re Giovane," or (2) to the king's youngest son, who, long before the birth of Dante, was known throughout the world as "King John"? In the latter case the text must, of course, remain unaltered. Even in the former case it should remain unaltered if Dante believed, as he doubtless did, in common with his countrymen and the historians of his time, that the personal name of the king's eldest son was John. The question that has to be solved is as to the right of any one, after a lapse of centuries, to alter, upon mere conjecture, the ancient text of the poem. I feel bound to mention, in passing, that the reviewer seems to have a very imperfect acquaintance with Bertrand's poetry, a complete knowledge of which was essential for dealing properly with such matters as these. "By that time," he says (meaning the death of King Henry in July, 1189), "Bertrand was probably in the peaceful retirement of a cloister."

It was not till some years after King Henry's death and King Richard's return from the Holy Land that Bertrand retired to the convent of Dalon, and there is no reason whatever, that I know of, for supposing that he may not have been personally known to King John.

WICKHAM FLOWER.

** There is no reason whatever for connecting Bertrand in any way with John's defection in the last days of his father's life. (We must apologize for the slip by which we antedated Bertrand's entrance into monastic life, which was not probably before 1194; but this does not really affect the question.) On the other hand, his relations with the "Young King" were notorious. If Dante knew the facts, he certainly wrote "giovane," nor would even the unanimous evidence of MSS. convince us to the contrary. As a matter of fact, nearly 10 per cent. of the MSS. examined by Dr. Moore read some form of "giovane." We do not know what Mr. Flower means by "the ancient text"; if he means the earliest printed editions, we may inform him that they are full of every sort of blunder, and have had to be "altered" repeatedly by subsequent editors. Thus we adhere to our statement that the real point at issue is whether Dante knew that the person to whom Bertrand gave evil counsel, viz., the "Young King," was not identical with John. Of course it is a question of probabilities; but an editor has a right to solve this to the best of his ability.

Literary Gossip.

THE edition of the works of W. M. Thackeray of which the first volume will be published by Messrs. Smith, Elder & Co. in April was called the "Biographical Edition" after some consideration. The chapters tell the story of the books in succession, and the true literary man's history is in his books. The author of 'Vanity Fair' was still in his infancy when Waterloo was fought, but in 'Vanity Fair' we find his earliest impressions of those far-away times. He was at Cambridge with Pendennis; his early London life was that of the first years of the young Queen's accession. These introductory chapters comprise much of the writer's experience, although they do not in any way pretend to be that complete life of Thackeray which might have been written long ago if it had not been for his own prohibition. It was not possible to leave the writer out from the histories of his books. Nor have the materials been wanting for these histories. Every day more and more facts, drawings, and details of a very full, not eventful, but stirring story have come to light, so that the later chapters are every whit as interesting as the earlier ones, and as full of material and illustration. Mrs. Ritchie, Thackeray's eldest and only surviving daughter, has put the history together. She has been planning it for some years with the help of some members of the family.

DR. BIRCH is preparing an 'Index of Names of Persons' for the 'Cartularium Saxonum,' which will extend the usefulness of that work. It will be remembered that the series closes at present with the death of King Edgar. The completion of the work on the lines originally undertaken would be a monument of the author's perseverance in the face of lack of financial support.

THE birthplace of the English ancestors of Ralph Waldo Emerson, which has hitherto

remained unknown, has been discovered by Mr. W. Brigg and Dr. P. H. Emerson. Full particulars will appear in the latter's 'The English Emersons,' which Mr. D. Nutt hopes to issue in May.

MESSRS. MACMILLAN & Co. will publish immediately a translation by Mr. T. Boston Bruce of Prof. Pantaleoni's 'Manual of Pure Economics,' a work which has met with general acceptance in Italy, and is likely to be valued also by English students for its comprehensive grasp and lucid exposition of the fundamental principles of economic questions. Prof. Pantaleoni was present by invitation, and delivered an address, at the annual dinner of the British Economic Association on Wednesday last.

THAT there is some reason for believing that the intimacy between Shakespeare and the Earl of Southampton lasted to the end of the poet's life—he died eight years before his friend—will be suggested by Prof. Hales in the next two numbers of the *Gentleman's Magazine*.

THE University of Edinburgh profits largely under the will of the late Sir William Fraser, who has bequeathed the sum of 25,000*l.* to establish a Professorship of Ancient History and Paleography, and 10,000*l.* as a further endowment of the University Library. Sir William has also left 25,000*l.* in order to found homes for the poor, "especially for authors and artists who, from no fault of their own, may have fallen into distress."

THE Marquis of Bute, Lord Rector of St. Andrews, in reply to an inquiry from Lord Balfour, has stated that the litigation with Dundee University College must continue, and that, if necessary, a Bill will be introduced into Parliament and pressed forward session by session.

MESSRS. SMITH, ELDER & Co., in response to a wish that has been very widely expressed, are about to publish separately the memoir of Shakespeare which Mr. Sidney Lee contributed to the 'Dictionary of National Biography.' The additions which will be made to the article will give the latest results of Mr. Lee's researches. His two articles on the Sonnets in the *Fortnightly Review* and the *Cornhill Magazine* will be reprinted, with new sections on the vogue of the Elizabethan sonnet and 'The True History of Mr. Thomas Thorpe and Mr. W. H.' The volume will contain portraits of Shakespeare and the Earl of Southampton, as well as facsimiles of Shakespeare's known signatures.

MRS. CRAIGIE, whose novel 'The School for Saints' has entered the second edition (representing a demand for over eleven thousand copies), has nearly ready for publication a new work, which Mr. T. Fisher Unwin will issue shortly. She is also at work on the sequel to 'The School for Saints.'

'LUTES AND RIFTS' is the title of a new novel, by Louise Sahn, announced to be published immediately by Mr. Elliot Stock. A part of its plot and some of its incidents are founded on the recent Liberator frauds, which threw so many middle-class families into poverty.

MR. JOHN LANE will shortly publish a

novel by Mrs. Katharine S. Macquoid, called 'The Story of Lois.'

MR. ARCHER P. CROUCH, the author of 'On a Surf-bound Coast,' has written a new novel entitled 'Señorita Montemar,' which will be published by Messrs. Smith, Elder & Co. in this country, and by Messrs. Harper & Brothers in the United States, on April 15th. One of the characters in the work is the famous Lord Dundonald.

PERSIAN literature is in fashion just now. Mr. Grant Richards will add very shortly one more to the number of such books by publishing Dr. Walter Leaf's 'Versions from Hafiz: an Essay in Persian Metre,' which is an attempt to reproduce in English verse the elaborate rhythms and effects of the original, since "for Hafiz, at least as much as for any poet," says Dr. Leaf in his introduction, "form is of the essence of his poetry."

'PORPHYRION, AND OTHER POEMS,' Mr. Laurence Binyon's new volume of verse, to be issued by the same firm immediately, will be the longest and most ambitious collection of his that has yet appeared. Besides the lengthy title poem, it will contain a continuation of that series of 'London Visions' which gave its name to a previous volume.

MR. E. D. BUTLER, of the British Museum, has just translated the 'Outlines of the History of Printing in Finland,' by Valfrid Vasenius, of Helsingfors University. The subjects of this work are little known in England, although a considerable number of the books mentioned are in the Museum.

SIR LEWIS MORRIS has drawn up a list of his patriotic Welsh poems which he considers suitable for recitation in schools.

THE S.P.C.K. will issue in the course of the next few days 'Two Hundred Years: the History of the Society for Promoting Christian Knowledge, 1698-1898,' by the Rev. W. O. B. Allen and the Rev. E. McClure, the secretaries of the Society.

FINLAND has been very unfortunate lately. Little more than a week ago she lost her great romantic novelist Topelius, and now the news reaches us of the death of one of her most promising younger poets, Carl August Tavaststjerna. Tavaststjerna was born on May 13th, 1860, at Annala, near St. Michel, adopted the career of an architect, and at an early age went to Paris to complete his professional studies. In the Scandinavian colony at the French capital he made the acquaintance of Björnson and Lie, and their influence induced him to devote himself entirely to literature. As early as Christmas, 1883, he had published a selection from his juvenile poems, entitled 'För Morgonbris,' which immediately attracted attention, not only by its elegance and ingenuity, but also by its singular originality. Henceforth nearly every year saw a fresh volume from his pen. In 1885 appeared three longer poems, entitled 'Nya Vers,' and in 1886 his first prose romance, 'Barndomsvänner,' mainly of autobiographical interest. During the winter of 1886-7 he came within the influence of the critic Brandes, the literary oracle of young Scandinavia, and wrote the novel 'En Inföding,' 1887; 'I Förbindelser,' 1888, a collection of novelettes;

and 'Dikter i Vantan' and 'Marin och Genre,' published in 1890. As a dramatic author Tavaststjerna won considerable popularity, the best of his plays being the five-act drama 'Affärer,' which was acted at the Swedish theatre in Helsingfors in 1890 with success.

By the death of Hans Wachenhusen Germany loses a notable novelist, who was also well known as an effective war correspondent in the Crimea, with Garibaldi, and in the Franco-Prussian War.

THE Academy of Sciences of Munich has just had a noteworthy windfall. At the last sitting the President announced that the Greek scholar Dionys Thersianos had bequeathed to the Academy the sum of 230,000 marks for the purpose of encouraging the labours of Bavarian and Greek scholars on the language, literature, arts, and history of Greece from the oldest times to the occupation of Constantinople by the Turks.

THE inhabitants of Molmerswende, near Halberstadt, where the poet Gottfried August Bürger was born on December 31st, 1747, or on January 1st, 1748, are collecting a fund for the erection of a modest Bürger-Denkmal in the village.

GEHEIMRATH DR. O. HARTWIG, the librarian of the University of Halle, has resigned his post, and will settle at Marburg in April, where he will continue his work as editor of the *Zentralblatt für Bibliothekswesen*.

AMONGST the many appeals for "subventions" which the Vienna Akademie der Wissenschaften seems to receive at nearly every session, there was one on February 3rd from Ephrem Rahmani, the Archbishop of Aleppo. He asks for aid towards the editing and publication of various Syrian manuscripts, including a complete 'Chronicle of the Patriarch Michael' and the so-called 'Testament of Jesus Christ.'

THE Parliamentary Papers of the most general interest to our readers this week are Reports on Training Colleges for 1897 (4*d.*); Report of Departmental Committee on the Pupil-Teacher System, Vol. II.; Minutes of Evidence and Index (4*s.* 3*d.*); and four more Reports on the Charities of West Riding Parishes.

SCIENCE

The Choniostomatidae, a Family of Copepoda Parasites on Crustacea Malacostraca. By Dr. H. J. Hansen. (Copenhagen, Host & Son.)

THERE are perhaps few chapters in natural history of greater interest both to biologists and to the general public than that which deals with the parasitic species of animals. But it is only amongst what are usually regarded as the lower forms of life that extensive parasitism occurs. Notorious instances, for example, might be cited from the various groups of worms, and it is necessary merely to mention the lice and ticks to show that the habit prevails also amongst the insects and arachnids, representatives of the great group of articulated invertebrates. It is, however, in another section of the Articulate—namely, the crustaceans, comprising the crabs, shrimps, and their allies—that the

phenomenon is exhibited in a manner almost unequalled in the animal kingdom, and this not so much for the numbers of species that have adopted the habit as for the startling modifications of structure to which it has given rise.

Primarily the crustaceans are essentially of a roving and predatory mode of life, dependent upon their organs alike of sense and locomotion for the discovery of food and the avoidance of enemies. But in some of the less highly specialized orders of the class there are species which have forsaken the active life of their forefathers, and have taken to sedentary habits. Some, like the barnacles, affix themselves to rocks or floating wreckage; others select living marine organisms, to which they cling in the capacity of self-invited guests, and secure a safe and easy livelihood by sucking the blood or sharing the food of their hosts. An animal which has chosen thus to live at another's expense has clearly no further need of organs either of locomotion or of sense for purposes of finding food and escaping foes. Its food is ready to hand; its only enemies are the enemies which prey upon its host. These it cannot avoid; and except in peculiar circumstances unknown amongst the crustaceans, when the host perishes, perishes also the guest. All that the parasite requires are suckers or claws for maintaining a secure hold, organs of nutrition, and organs of reproduction for the propagation of the race. In course of time, therefore, in conformity with the principle of organic economy, away go the eyes, the jointed swimming tail, and the prehensile and locomotor limbs of the active predatory ancestor, the parasitic descendants undergoing a gradual process of degeneration, and retaining only such structures as are essential to the life of the individual and of the species.

From the point of view of parasitism, no group of Crustacea is more instructive than that which is known as the Copepoda. Free-swimming forms of small size belonging to this order occur both in fresh and salt water. Some of the species, indeed, swarm in the ocean to such an extent as to constitute the staple article of food of the whale-bone whales. Structurally such species may be regarded as typical members of the order. But a very large number of their allies have taken to a parasitic life, and under the changed conditions of existence have become strangely modified in anatomical details. Great, however, is the variation in the extent to which the degeneration is carried. In extreme cases it has resulted in the conversion of the organism into little more than an egg-bearing sack, presenting no resemblance whatever either to the embryo from which it developed, or to the highly organized ancestor from which it descended. Others, again, have, so to speak, just started on their downward career, and have departed comparatively little from the primitive plan of structure. To this category belong the genera and species constituting the family Choniostomatidae, which forms the subject-matter of Dr. Hansen's memoir.

Until the appearance of this work practically nothing was accurately known of this family, partly on account of the minute size of its members, partly on account of the obscure situations in which they are found.

The females seldom exceed one-thirtieth and the males are often less than one-hundredth of an inch in length. All the species live parasitically upon larger marine Crustacea, and for the most part conceal themselves in the ovigerous sacs of the females, or in the branchial chambers of both sexes of the infested host. In the adult the body is oval or spherical and unjointed, and furnished in front with a large circular suctorial mouth, within the cavity of which the mandibles or jaws of the first pair are sunk. Immediately outside the mouth is a second pair of jaws, and these are followed a little further back by two pairs of usually elongated clasping limbs, while still further behind there are two additional pairs of short, stunted, two-branched appendages. These, with two pairs of antennae or feelers placed in front of the mouth, make up the full complement of appendages, namely, eight pairs, found in this family. The paired apertures of the generative organs are situated behind the last pair of limbs, and, as a rule, the body is not prolonged behind this point; though in one genus, less degenerate in this respect than the others, there is a short conical process representing the abdomen or tail of the primitive type.

So far as the number of appendages is concerned, the members of the Choniostomatidae depart but little from the free-swimming, normally constructed copepod. In structure, however, the limbs have become simplified, and in size reduced, especially in the females, which in these particulars appear to be more degenerate than the males. But when compared with some other parasitic Copepoda, which, as mentioned above, have become modified in structure to such an extent that they present practically no likeness to the ancestral forms, it is clear that the Choniostomatidae must be regarded as having but recently entered into the initial stages of degeneration, the process up to the present time having advanced only so far as to abolish the eyes, the segmentation, and the jointed swimming tail.

This conclusion is strikingly borne out by the structure of the larval forms. The larvæ are free-swimming, and, to prevent overcrowding in the confined space in which the parents are permanently enclosed, wander away in search of fresh hosts. For this purpose they are provided with a conspicuous three-jointed caudal or abdominal prolongation of the body, and the two posterior pairs of appendages are of large size, flattened, and furnished with long plumose hairs, their entire structure being admirably adapted for propelling the young copepod through the water. Having found a new host, the larva first fixes itself to a suitable spot by means of a sticky substance secreted from the head. It then either develops directly into the adult or passes into a pupal stage, during which the necessary changes in structure are brought about by a more or less complicated series of metamorphoses. But the chief point of interest in the larval form lies in the fact that it constitutes a structurally intermediate link between the adult degenerate parasite and the more highly organized ancestral type. In other words, it furnishes another instance of the familiar biological proposition that the development of the individual is

a recapitulation of the evolution of the species.

These considerations have carried us a long way beyond Dr. Hansen, who takes for the motto of this monograph the words, written by some indiscreet contributor to *Natural Science*, "We want facts, not inferences—observations, not theories—for a long time to come." These are the colours he has nailed to his mast, and it would be unfair to him to lead our readers to suppose that he would in any way countenance the morphological speculations we have indulged in, which he would surely repudiate as wild and premature. Nevertheless, one cannot but feel that his work is robbed of a deal of interest by the absence of theoretical explanations of the facts he describes—explanations which, when based upon a belief in phylogeny, infuse new life into the dry bones of anatomy, whether they ultimately prove to be right or wrong. As a pure record of facts Dr. Hansen's work is unassailable. Nothing could be better than the figures, executed with the inimitable skill characteristic of the author, and engraved on thirteen copper-plates at the expense of the Carlsborg Fund. Again, the subject-matter of the letterpress is treated in a way that most systematic zoologists would do well to imitate. It is, of course, seldom that any scientific society is rich enough to pay the price required for plates like those that illustrate this work, and in these days of specialization it is difficult—perhaps impossible—for a publication committee to judge of the value of work it undertakes to publish. Neither for this nor for its poverty is a society to be blamed; but it is impossible to speak too severely in condemnation of the work of many recent systematic zoologists, who do not understand the value and help of synoptical tables of the genera and species they establish, and do not even take the trouble either to publish figures of essential features or to make their diagnoses consciously comparative. The tendency of work thus limited is to retard rather than to forward the interests of science. No such charge as this can be laid at Dr. Hansen's door. All his systematic work that we have seen is excellent, and the memoir now before us may be cited as a model of what systematic work pure and simple should be; for the subjects are dealt with in a way eminently calculated to lighten the labours of those who revise and extend his observations.

SOCIETIES.

ROYAL.—March 17.—Lord Lister, President, in the chair.—The Croonian Lecture was delivered by Prof. Wilhelm Pfeffer, 'On the Nature and Significance of Functional Metabolism (Betriebs-stoff-wechsel) in the Plant.'—The following paper was also read: 'On the Intimate Structure of Crystals: III. Crystals of the Cubic System with Cubic Cleavage; IV. Cubic Crystals with Octahedral Cleavage,' by Prof. W. J. Sollas.

GEOLOGICAL.—March 9.—Mr. W. Whitaker, President, in the chair.—Prof. J. W. Judd exhibited, on behalf of the Coral Reef Committee of the Royal Society, the lowest core (698 ft.) from the boring at Funafuti, Ellice Island, and drew attention to the remarkable changes exhibited by the rocks obtained at this depth. The core from this boring (a mass of material more than a ton in weight) had been sent to this country by Prof. Edgeworth David, and was now being submitted to careful study. The last twenty or thirty feet of the boring were through a rock which was of a very soft character, and highly but minutely crystalline. Microscopic examina-

tion showed that the rock was almost completely converted into a mass of very small rhombohedra, the organic structures being nearly obliterated; while a preliminary chemical examination seemed to indicate that magnesia has been introduced into the rock to a considerable extent. The complete study, microscopical and chemical, of all the stages of the change which had taken place in this rock—a study which would be undertaken by Mr. C. G. Cullis—promised to throw much light on processes of rock-formation of very great interest to the geologist.—The following communications were read: 'Note on Clipperton Atoll,' by Rear-Admiral Sir W. J. Wharton; 'A Phosphatized Trachyte from Clipperton Atoll,' by Mr. J. J. H. Teall; and 'The Pliocene Deposits of the East of England: Part I, The Lennham Beds and the Coralline Crag,' by Mr. F. W. Harmer.

SOCIETY OF ANTIQUARIES.—*March 17.*—Viscount Dillon, President, in the chair.—A letter was read from Sir E. M. Thompson accepting, on behalf of the Trustees of the British Museum, a replica of a bronze portrait medallion of the late Sir A. W. Franks.—A letter was read from the Rev. Evan Jones, Vicar of Strata Florida, expressing his regret at the recent destruction of portions of the ruins of the Abbey of Strata Florida, and promising that there should be no further destruction.—The President exhibited a snaphance pistol of the year 1619, lately acquired for the Tower Armoury from the Gurney Collection.—Mr. P. Norman read a note on the recent discovery of a late Perpendicular arch and other remains of the destroyed Priory of Christchurch, Aldgate, in Mitre Street, in the City of London.—Mr. W. H. St. John Hope read a paper on the ancient arrangements of the Cathedral Church of Rochester, so far as they could be made out from documents and existing remains.

BRITISH ARCHEOLOGICAL ASSOCIATION.—*March 16.*—Mr. C. H. Compton, V.P., in the chair.—Mrs. Collier exhibited an unusually fine example of a coin of Magnentius, found in College Green, Worcester; also coins of Charles III. of Spain and Louis XIV. of France, together with a token of Horne Tooke.—The Rev. H. J. D. Astley, Hon. Sec., exhibited photographs of old engravings of two large family pictures now at Melton Constable, one illustrating the tournament at Paris in 1438 between Sir Jacob Astley and Sir Gerald Massey; the other a combat at Smithfield in 1441 between the former knight and Sir Philip Boyle. On either side of the two principal pictures were grouped several smaller views of various scenes in the history of the tournament. The date of the paintings would appear to be the sixteenth century.—The paper of the evening was by Mr. A. S. Walker, on 'The Screen of Allhallows the Great.' The neighbourhood of Thames Street and the river bank might, said Mr. Walker, be called the "cradle of the City," as the earliest place of commerce was at Queenhithe. Ever since the time of the Normans the customs have formed a source of revenue, and here, in 1250, Henry III.'s brother—Richard, Earl of Cornwall—had jurisdiction over weights. In the Steelyard, the site of which is now occupied by Cannon Street Station, the Hanseatic merchants were established and had their Guildhall, their charter of liberty being granted in 1259. They, however, possessed no chapel, but worshipped in the church of Allhallows the Great. They beautified the church by presenting windows and founding altars, and at length endowed a chapel therein. Edward IV. gave to the Hanseatic League the absolute property of the Steelyard; here they erected warehouses and other buildings; but although the League was suppressed in 1560, the Steelyard remained the property of the League until it was purchased for the Cannon Street improvements in 1850. The church was entirely destroyed in the great fire in 1666 with the exception of the tower. After the fire the parishes of All Hallows the Great and Less were united, and the church was rebuilt by Wren, the cost of the fabric being defrayed out of the coal dues, and amounting to 5,640*l.* The parishioners, however, raised a rate for the sum of 500*l.* for the interior fittings. The Master of the Steelyard at that time was Jacob Jacobson, a very rich and benevolent man, who gave 10*l.* to the poor of the parish and rebuilt the Guildhall; he died in 1680. There is a curious legend that the famous screen was made in Hamburg, and was the gift of the Dutch merchants, but Mr. Walker quite disposed of this tradition, for it appears to have been put forward by Malcolm in 1803, 120 years after the rebuilding of the church. It has also been said that Jacob Jacobson gave the screen, but he died in 1680, and the church was not ready to receive any fittings until 1683. The truth seems to be that the parishioners had always desired to have a screen, but they were in want of money, and could not pay for it. Mr. Theodore Jacobson, who had succeeded

his brother as Master of the Steelyard, had given the pulpit to the church, and thereupon came forward and presented the screen. An interesting comparison between the screens of All Hallows and of St. Peter's on Cornhill followed.

NUMISMATIC.—*March 17.*—Sir J. Evans, President, in the chair.—Mr. C. Wilson Hill was elected a Member.—Mr. M. Perry exhibited a variety of the Bristol penny of Edward VI. reading E. VI.—Mr. W. E. Marsh exhibited a shilling of Charles I. (Hawkins, type 1 b, m.m. negro's head); reverse, square shield, plumed, and cross fleury, showing three limbs, the peculiarity consisting in the combination (unknown to Hawkins) of the cross with the plumed shield.—Mr. Reedy exhibited a *piefort* of a halfpenny of Edward I. and a Bristol shilling of Charles I. struck in 1646.—Mr. A. Prevost exhibited specimens of the Japanese gold coins of 1874, consisting of pieces of 10, 5, 2, and 1 yen, and pieces of 20, 10, and 5 yen struck in October, 1897, the 20-yen piece of 1897 weighing the same as the 10-yen piece of 1874, and the 10-yen piece the same as the 5-yen piece, &c., this being due to the fact that the price of silver in 1874 was more than double what it is at the present time.—Mr. Lawrence showed two coins of Edgar with busts resembling those of the previous kings, but hitherto unknown on Edgar's coins; also a coin of Henry I., similar to Hawkins 257, but with ALFGAR ON LVN., a new mint for this very rare type.—Dr. B. V. Head read a communication from Prof. A. S. Napier 'On Barnstaple as a Minting Place,' in which he pointed out that in the Crawford collection of early charters (Oxford, 1895) there is an endorsement (A.D. 1018) in which mention is made of the "burh-witan" at "Beardastapol," which proves the existence of Barnstaple as a borough at that date, and therefore as a likely place for a mint, whereas *Beardan-ig* (Bardney, near Lincoln) was unknown except as the site of a monastery.—Mr. L. A. Lawrence read the second portion of a paper on the recent find of coins at Balcombe, in Sussex, in which he dealt chiefly with the classification of the small coins of Edwards I., II., and III. The evidence of the Balcombe find showed that the attribution of the coins bearing abbreviated forms of the name Edward *exclusively* to Edwards I. and II. must now be abandoned, as it is certain that the first issues of Edward III. also have the king's name abbreviated.

ZOOLOGICAL.—*March 15.*—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on recent additions to the Society's menagerie.—A communication from Sir Edmund Ioder contained copies of some photographs of the beaver-pond at Leonardslee, Horsham, and a short account of the animals as there observed.—Mr. R. E. Holding exhibited a pair of horns of the Sunga or Galla ox of Abyssinia, and made some remarks on the horns of this and other varieties of the humped cattle of India and Africa.—A communication from Dr. G. Stewardson Brady, 'On New or Imperfectly Known Species of Ostracoda, chiefly from New Zealand,' was read. It contained descriptions of the Ostracoda collected in New Zealand by Mr. H. Suter, for the Zoological Museum of Copenhagen and by Mr. G. M. Thomson, of Dunedin. It also included a description of an ostracod from the Bay of Bengal, presenting some remarkable peculiarities of the mouth-organs, and constituting the type of a new genus, proposed to be called *Eupathistonia*. Of the New Zealand species treated of sixteen were described as new, and the new generic term *Trachyleberis* was proposed for the reception of *Cythere scabrolineata*, Brady.—Mr. E. H. J. Schuster described a new species of flagellate protozoan, which he proposed to name *Lophomonas sulcata*. This species occurred as an endo-parasite in the upper part of the colon of *Blattia americana*, Linn. It could not be definitely stated whether it occurred also in other species. The *Blattæ* in which it was found had come from the Society's gardens.—Mr. J. T. Cunningham read a paper on the early post-larval stages of the common crab (*Cancer pagurus*), and pointed out the affinity of that species with the circular crab (*Ateulyolus heterodon*).—Mr. Oldfield Thomas read a paper on some mammals collected by the late Mr. Henry Durnford in 1877-8 in Chubut, Patagonia. None of the species to which they were referable was new, but Mr. Durnford's notes on their habits and the record of their localities were thought to be worthy of publication.—Mr. M. Jacoby made a contribution to the phytophagous Coleoptera of Africa by describing forty-three new species of the groups *Halticinae* and *Galerucinae*, specimens of which had been collected by Mr. Guy A. K. Marshall in Mashonaland and West Africa. Two new genera, viz., *Cheiridisia* and *Pseudodusia*, were characterized.

ENTOMOLOGICAL.—*March 16.*—Mr. R. McLachlan, V.P. and Treasurer, in the chair.—Mr. Champion exhibited specimens of *Acanthia inodora*, A. Dugès,

from Guanajuato, Mexico. This insect, a congener with the common bed-bug, was found in fowl-houses, where it attacked poultry.—Mr. Wainwright exhibited a locust found alive in broccoli at Birmingham. The insect was identified by Mr. Burr as *Aceridium ægyptium*.—Mr. Tutt showed a series of captured examples of *Calligenia miniata*, varying in colour and the amount of black markings, one example being a clear yellow and another orange.—The Secretary exhibited part of a series of holograph letters, &c., which he had discovered among old papers in the Society's library, including communications from Kirby, Spence, Darwin, and many other entomologists.—A paper by Mr. E. E. Green, of Punduluoya, Ceylon, entitled 'Further Notes on Dyscritina, Westwood,' and illustrated by specimens and drawings, was read. The author had discovered two distinct species of Dyscritina, which he was able to keep in captivity and rear from the early larval stage to that of the imago. The characteristic abdominal cerci increased in length with successive moults, until in *D. longisetosa* they became much larger than the body. In the penultimate stadium they were lost without a moult, being probably bitten off by the possessor, the long basal joints alone remaining. The imago was a typical earwig, the forceps being developed within the basal joints of the cerci. Sensory organs on the antennæ and palpi were described, as well as the habits of both species.—In the ensuing discussion Mr. M. Burr referred the imago to the genus *Diplytæ*, that of Mr. Green's new form being, he believed, a known species. The genus *Dyscritina* must therefore be sunk.—Mr. Gahan observed that the fact of the forceps being developed within the basal joints of the cerci alone did not prove that they were not homologous with the entire cerci; perhaps the internal structure of the latter was retracted by a histolytic process before amputation. In *Forficula* he had found evident traces of meristic division in the forceps of embryos which were nearly on the point of hatching.—Dr. Chapman read a paper entitled 'Some Remarks on *Heterogyna penella*,' with a full account of its life-history. The female was destitute of all appendages whatever, and only left the pupal case for pairing, returning to it about ten minutes later. It possessed an organic connexion with the pupal case in the situation of the legs. The larvæ were hatched within the case and devoured the remains of the mother. On anatomical characters he assigned to the insect a place near the *Zygenidæ*.

CHEMICAL.—*March 17.*—Prof. J. Dewar, President, in the chair.—The following papers were read: 'Contributions to the Chemistry of Thorium,' The Atomic Weight of Thorium,' 'On the Compound Nature of Cerium,' and 'On the Præso- and Neo-Didymium,' all by Prof. B. Brauner.—The Reduction of Bromic Acid and the Law of Mass Action,' by Miss Winifred Judson and Dr. J. W. Walker.—'The Action of Ferric Chloride on the Ethereal Salts of Ketone Acids,' by Drs. E. S. Morrell and J. M. Crofts.—'Note on the Volatility of Sulphur,' by Mr. T. C. Porter.—and 'Cannabinoïl,' by Messrs. T. B. Wood, W. T. N. Spivey, and T. H. Easterfield.

ANTHROPOLOGICAL INSTITUTE.—*March 8.*—Mr. F. W. Rudler, President, in the chair.—The Hon. David W. Carnegie exhibited a large collection of objects of ethnological interest which he had recently brought from Western Australia. He also described the natives whom he met in the course of his remarkable journey across the great sandy desert of the interior, between Coolgardie on the south and Kimberley on the north. Some of the men, notwithstanding the miserable character of their surroundings, were upwards of six feet in stature.—Mr. Robert Etheridge, jun., curator of the Australian Museum at Sydney, sent for exhibition a large series of photographs representing the dilly-baskets used in North Australia. Many of these were highly ornate objects, and offered curious illustrations of aboriginal decorative art.—A paper on the folk-lore of the native Australians, by Mr. W. Dunlop, was read by Mr. T. V. Holmes, the Secretary. Most of the legends recited in the paper had been taken down from the lips of the natives nearly half a century ago.

HISTORICAL.—*March 19.*—Sir M. E. Grant Duff, President, in the chair.—Miss M. Morison communicated a contemporary narrative of the voyage of Cecilia, Princess of Sweden, to the Court of Queen Elizabeth in the year 1565. The narrative was discovered by Miss Morison amongst the Royal MSS., and appears to have been hitherto unpublished, though the subject is referred to by Mr. W. B. Rye. A number of contemporary notices from the State Papers and other historical MSS. were also communicated as an appendix to the narrative, which will be printed in the next volume of the Society's *Transactions*.

MEETINGS FOR THE ENSUING WEEK.

- MON. Institute of Actuaries, 5½.—'Industrial Assurance,' Mr. C. H. E. Res.
 — Society of Arts, 8.—'The Thermo-Chemistry of the Bessemer Process,' Lecture III., Prof. W. N. Hartley. (Cantor Lecture.)
 — Aristotelian, 8.—'The Universal Constituents of Mind,' Mr. A. F. Shand.
 — Geographical, 8½.—'Exploration on and around Mount Aconcagua,' Mr. E. A. Fitzgerald.
 TUES. Royal Institution, 8.—'The Simplest Living Things,' Lecture XI., Prof. R. Ray Lankester.
 — Institution of Civil Engineers, 8.—Discussion on 'Extraordinary Floods in Southern India.'
 — Society of Arts, 8.—'English Art in Illuminated MSS.,' Sir E. M. Thompson.
 — Anthropological Institute, 8½.—'The Natives of the Upper Welle District of the Belgian Congo,' Capt. G. Burrows.
 WED. Society of Arts, 8.—'Telegraphy across Space,' Prof. S. P. Thompson.
 THURS. Chemical, 3.—Annual Meeting.
 — Royal Institution, 3.—Recent Researches in Magnetism and Diamagnetism, Lecture V., Prof. J. A. Fleming. (Tyndall Lecture.)
 — Society of Arts, 4½.—'The Earthquake in Assam,' Mr. H. Lattimore-Johnson.
 — Society of Antiquaries, 8½.—'A Hoard of Bronze Implements found near Southampton,' Mr. W. Dale; 'Observations on some Works, hitherto unnoted, executed by Holbein during his First Visit to England,' Mr. F. M. Nichols.
 FRI. Philological, 8.—'Some Anglo-Saxon Words not in the Lexicons,' Mr. W. H. Stevenson; 'A Few Words not in our Oxford Dictionary,' Dr. Farnhill.
 — Royal Institution, 9.—'Liquid Air as an Analytic Agent,' Prof. Dewar.
 SAT. Royal Institution, 3.—'Portraits as Monuments,' Lecture II., Mr. Lionel Cust.

Science Gossip.

THE Danish Lieut. Olussen, Dr. O. Paulsen the botanist, and Dr. A. Hjuler the naturalist are to leave Copenhagen this month for their scientific expedition to Central Asia. Their first object is the exploration of the Jashikul lake in the Alittschur Pamir, which lies 12,090 ft. above the sea level, and to which they travel through Kashgar and Yarkand. Thence the expedition will cross over the difficult passes into the province of Bakhau, in the South Pamir, where photographs and plans will be taken of the ruins belonging to the period of the "Sia-poscher." The explorers intend to spend the winter of 1898-9 in the province of Ischkaschin, in the territory of Bokhara, where a meteorological station will be erected, and researches made in botany, zoology, and ethnography. In the summer of 1899 the expedition will journey along the Amu-Darya to Khiva, on the Sea of Aral, where the ruins of the flourishing period of the history of Khiva are to be photographed. The costs will be provided in part by the Danish State, partly from the Carlsborg Fund, and partly by A. Nielsen, the Danish Consul in Rostow.

SINCE the death of Charles Darwin his home, Down, not far from Bromley, has remained in the possession of his family. For much of the time it has been unoccupied, and it is suggested that if his family were willing to part with it, it might be purchased in order to preserve a permanent memorial of him in some way.

AN important work by Mr. Charles Bright on 'Submarine Telegraphs' will be published by Messrs. Crosby Lockwood & Son immediately after Easter. The author has secured material from every authoritative source, and his book is the first of the sort in this country. Nearly the whole edition has already been taken up, and the price will be raised on the day of publication.

THE death is announced of C. W. M. Van de Velde, a cartographer of note who had travelled a good deal and especially distinguished himself in the mapping of Palestine.

A NEW comet (*b*, 1898) was discovered by Mr. Perrine at the Lick Observatory on the morning of the 20th inst. It was situated in the constellation Pegasus, and moving in a north-easterly direction towards Cygnus.

FINE ARTS

Pausanias's Description of Greece. Translated, with a Commentary, by J. G. Frazer. 6 vols. (Macmillan & Co.)

(First Notice)

It is indeed seldom that we are called upon to review so vast and complete a work from the pen of an English scholar. The day for

big books seemed to have gone by; the habit of recording discoveries or new points of criticism in learned periodicals seemed even to make such books unnecessary or unpractical; and yet here we have a book of which the indices and maps occupy a whole volume, of which the preparation has cost years of toil, and in which the literature quoted and utilized amounts to a huge library. English scholarship may point with pride to this monument of its patience and thoroughness at the end of the nineteenth century.

Such an edition of Pausanias was urgently needed, but could not have been brought out even ten years ago with any approximation to completeness, for it is from the excavations of our own day that the best part of the commentary must be drawn. Even during the printing of this book new material has come to light, so that the addenda at the end of Mr. Frazer's commentary occupy 160 pages full of important additions and corrections. Throughout the four volumes of the commentary are scattered many valuable maps and plans and some pictures of artistic objects, reconstructions of paintings, &c., which add to the value of the book, but which are not so handsome as we should have expected from its high price. The reproductions of the coins in particular are mostly dim and ineffective. We miss in the chapters on Delphi the now famous bronze charioteer dedicated by Polyxalus, Hiero's brother, which, having appeared in a French journal with an article by M. Homolle, must now be considered public property. Many other precious things in Delphi were only seen by the author on the understanding that the first reproduction should be reserved for the French School of Athens. We may, therefore, be very thankful for the new plan of Delphi as now excavated, which gives quite a fresh interest to Pausanias's chapters on the subject. Here M. Homolle has relaxed his jealous reservations with much courtesy. Nevertheless, the growth of knowledge concerning Greece is now so rapid that if the author keeps abreast of it and does not rest upon his laurels, he will very soon give us another whole volume of addenda to supplement the present voluminous work.

When we call it voluminous we feel that the epithet is not entirely laudatory, nevertheless we cannot but retain the word. For the author, with a deliberation very rare indeed in current scholarship, mentions not only all that affects the understanding of Pausanias, but all manner of suggestions that are most interesting, but in themselves irrelevant. As might be expected from the writer of 'The Golden Bough,' comparative folk-lore occupies a great many pages in the present book. Whenever Pausanias tells a local legend, Mr. Frazer is ready with parallels from all the races under heaven. Indeed, it seems to us not unlikely that this side of Pausanias first excited in Mr. Frazer the absorbing interest which he has since extended to the actual survey of Greece. If this be so, we may, indeed, gladly excuse these digressions. But elsewhere there are distinct instances of redundancy. Thus in his very full and learned introductory essay, which shows the most complete familiarity with every page of his author, he not only translates the whole fragment of the so-

called Dicæarchus on Greek manners (pp. xliii sq.), but then goes over it again in a paraphrase. And, of course, a large part of his addenda could have been spared had he postponed his printing till after his second visit to Greece (in 1895); for the book seems to have been four years in the press! But we must allow him his idiosyncrasies. Whatever they are, they are not those of Cambridge. Though he writes in the heart of the greatest of its colleges, there is an emotional tone in his preface foreign to Cambridge manners. There is also a formidable table of corrections of the spelling of proper names, which many scholars would have avoided. Nor is the list by any means complete. This list comes at the end of the critical notes to the first volume, which tell us what text Mr. Frazer has adopted. But he avoids giving the reader the smallest information concerning the extant MSS. of Pausanias, simply referring to the Teubner edition. In an English book, meant, as he tells us, for English readers, this is, perhaps, to be commended. But there are critics who will not think so, and will call this most elaborate of books incomplete in consequence.

When we come to consider Mr. Frazer's work in detail, the first point which strikes us is that his masterly and learned introduction, so far as it does not apply itself to German guesses about the sources of Pausanias, would be most acceptable in a separate form. It would thus command a vast number of intelligent readers who cannot be expected to buy the whole book. In so full and suggestive an essay there are, of course, some points on which every critic will not agree with him. Thus he emphasizes the point that Pausanias exhibits a strong preference for works of art of the Golden Age "rather than the feeble productions of the decadence." Our general impression is that Pausanias's predilection was rather for *archaic* monuments, and it is surely misleading to speak of the decadence of Greek art with contempt. The so-called decadence that produced the Sidon sarcophagus, the Pergamene school of art, and the Venus of Melos, is not to be despised, and the unwary English reader should rather be taught to know that the Silver Age of Greek sculpture far exceeds the Golden Age of other nations. If any one desires a practical illustration of the truth that late Greek work is often first-rate, he will find a most amusing one in the discussion upon the sculptures of Lycosura (iv. 378), of which the famous marble drapery in the Museum at Athens is familiar to most travellers. These sculptures have been assigned with great confidence, by good judges, to the fourth century B.C., the second century B.C., and the second century A.D.!

Mr. Frazer's criticism of the style of Pausanias is worth quoting:—

"The sentences are devoid of rhythm and harmony. They do not march, but hobble and shamble and shuffle along. At the end of one of them the reader is not let down easily by a graceful cadence, a dying fall; he is tripped up suddenly and left sprawling, till he can pull himself together, take breath, and grapple with the next. It is a loose, clumsy, ill-jointed, ill-compacted, rickety, ramshackle style, without ease or grace or elegance of any sort," &c.

Critics less respectful than we are might well accuse the author of airing his own style in this passage at the expense of poor Pausanias. In our frequent readings of the latter we had not thought we were astride a possible Pegasus, and therefore we have not felt ourselves so rudely maltreated by him. We could cite passages, such as the love story of Melanippus and Comætho (vii. 19), which are not without literary merit; and many stray sentences show in Pausanias the reticence of a strong emotion—a feature with which Mr. Frazer evidently does not sympathize, but which many English readers will not censure.

Let us hasten to add that, whatever may be thought of Pausanias's style, the translator has made it easy and pleasant reading. It is only such as have themselves undertaken the task of translating a whole book who really know the tedious, the treacherous, the unsatisfactory nature of this sort of literary work. The meaning of the original, which seems plain enough to the reader, often becomes doubtful to the translator. The choice of the right word among synonyms is a matter of perplexity, the reproduction of the flavour of the original a cause of despair.

Here is a sentence in which Mr. Frazer has been exceptionally unfortunate (p. 246): "He made it a rule that they [the Olympic games] should be celebrated every fourth year, because he and his brothers were five in number"! A note to this curious statement tells us that Pausanias (being a man of sense) had written "every fifth year," and endeavours to justify the absurd alteration in the text. We are unable to comprehend Mr. Frazer's meaning. Perhaps he thinks that "every fifth year" is the same thing as "every five years." Here, again, is a somewhat Hibernian sentence, though the translator seems to be a Scotchman (p. 374): "It was he, too, who weaned men from the custom of eating green leaves, grasses, and roots, of which none were edible, and some were even poisonous." The people who had lived and multiplied under such circumstances must indeed have been fitted for a wonderful future.

But these are only spots upon the sun. Mr. Frazer's translation as a whole is excellent, and deserves the highest praise. Our remarks upon his commentary we must relegate to a second notice.

MR. HOOK'S PICTURES.

LOVERS of English landscape painting will be glad to hear that Mr. Hook intends to send to the Academy this year his usual full number of four pictures, all of which are painted with unabated vigour and skill. Three refer to the coast for their subjects, while the latest executed represents a country lane in sunlight. Trending to a distant hillside covered with dark pines, it is enclosed on one side by a meadow in the brilliant verdure of an early autumn, on the other by a fringe of slender trees, whose foliage is fading fast, while every moment thins their masses of diverse hues. This picture is, for the present at least, called 'A Turn in the Lane.' Drawn close to the hedge skirting the meadow is a donkey cart, from which a lively boy gathers blackberries, while his companion, a girl, attends to the reins. The incident is, of course, nothing, but the charm of the picture and the art and knowledge employed upon it are supreme. As a piece of colour it is

of the first order, and gains greatly by the richness and force of a group of yews in the mid-distance, the blackness of the weatherboards of a barn, and the red roofs of a farmhouse, all of which are massed on the further side of the meadow, and contrast with its intensely vivid green, as well as with the lustrous clearness of a little stream in the immediate foreground. The next most attractive picture represents a little Cornish bay, where the fulness of summer splendour is just beginning to decline, and every line of nature gains in strength, variety, and sumptuousness. The retreated tide has left bare a wide space of golden sands that extend from the foreground to the slate, sward-capped cliffs of the distance, in which a fishing hamlet nestles, while, beyond the point where the cliffs end, the sea, compact of splendid tints and fringed with foam where it breaks upon the sands or the more distant rocks, is worthy of Mr. Hook at his best. Seated upon a huge weed-clad stone near the front of the scene, a boy in a purple jersey is taking on his back a rosy urchin who, stripped to his shirt, is about to be carried out for a sea bath. Mr. Hook's admirers, delighted with his seas and sands, seldom notice his skies sufficiently, but the sky of the work before us is equal to his finest. It renders the vastness and lovely colour of a calm expanse, charged with pale grey and white vapours that have not formed themselves into distinct clouds, although some openings reveal the delicate blue of the firmament. Here again we have a triumph of colour softness and subtly graded tones, and hues the most natural. This picture is not yet finally named. The third of the group, which was painted last autumn in the north of Scotland, differs from the above in its more sober coloration and pearliness. It is at present called 'Troubles with the Old Muzzle-loader,' because, seated upon the ground near the front and attentively watched by his big black dog, a keeper is busily pricking the touch-hole of his gun. Four or five dead rabbits lie near his feet, while behind him is a meadow where grasses and rushes running to seed, with other herbage, are painted with an admirably elaborate and delicate skill, as well as with a very different learning and taste from some of the superficial and pretentious impressions of to-day. From the keeper's feet to the shore a path trodden in the grass leads down to a little inlet, the wavelets of which heave slowly ere they break against the weed-clad rocks. The further side of this opening to the sea consists of low, irregular cliffs of a broken greyish brown, covered on their summits with bright verdure. From the mid-distance a fishing boat is running for the little port. Here the modelling of the surface of the sea and its colour sustain the artist's reputation. The fourth picture, which will probably be called 'Latitude 57° 4' N.; Longitude 2° 4' W.,' represents another view of part of the same coast as the last, including a wider bay, which is fringed with pale gold sands, much less splendid than those where the Cornish seas fall as gently as these Scottish ones. A foreland of beautiful outlines is set softly against the sky, and encloses half the distance, the rest of it, even to the horizon, being sea of that infinite diversity of colours in low keys in which the artist delights. The sky is of autumn in the north, a world of pale blue and green turquoise tints and more positive yet tender blues, as well as greyish white and pure white. The poetic sentiment of this sky is that of nature's complete repose. A meadow forms the foreground, clad in wealth of grasses and wild herbage gone to seed, the painting of which will, as in 'The Old Muzzle-loader,' charm every true artist. Here, somewhat removed, a company of gipsies, their tents, carts, and horses, are grouped. Closer at hand a man, kneeling on the ground, examines the shoe of a brown horse. Beyond these some black-bronze coloured boats are drawn up to

the edge of the meadow, and give the fullest tones and strongest tints to a fine and original picture. A hamlet nestles in the hollow of the hill, and behind it dark foliage strengthens the sky-line against the opalescence of an atmosphere so delicately graded as to seem boundless.

NOTES FROM ATHENS.

At a meeting of the Parnassus Society (Philological and Archeological Section) on February 21st, Herr Kuruniotis, the chief inspector of antiquities, spoke on his excavation of a vaulted grave chamber in Eretria. It was 2.60 metres broad and 2.80 metres long, and had a small outside *dromos*. It was covered over by an elliptic tumulus, which also contained another building near it, of which I shall speak later. The grave chamber contained five sepulchral structures of marble. Two of these were in the shape of a bed, two others like a chair, the fifth in the form of a chest. These graves were provided with inscriptions of Roman date, which point to a conclusion that the people buried were most of them related to one another. In only a few cases is the degree of relationship not ascertainable. It is clear that the grave chamber was in use for two generations at least. The walls were covered with chalky stuff, and adorned with painting, crowns, a lyre, and a sword, which also seem actually to have hung on nails fixed up on the wall. The walls of the *dromos* were also covered with chalky material, on which was shown by painting the position of the stones.

Grave chambers of later date and arched form have been discovered also in Greece, especially in Corinth, Megara, Eleusis, and Delphi; but none of these is like this latest find in Eretria. The construction of the grave and finds made there are more like those of the Cimmerian Bosphorus, and partly analogous to graves of Pompeii. The objects found consisted of bronze urns and terra-cottas; but robbers had already been at work before the present systematic excavation. Of special interest are two shields of terra-cotta adorned with coloured relief and a gilded rim, a gold ring with an inscription on it, and a slab of marble which apparently exhibits an Asiatic deity. The deity wears a tiara on its head, and near it are a griffin and a horse, or possibly ox, as the animal is not distinct. Quite near to the grave chamber a square structure of clay bricks, 3.50 metres broad, 4 metres long, and about 3.50 metres high, has been discovered. It had no door, and was covered from above; and though one cannot be certain what it was, it was certainly not a grave chamber. Herr Taundas, who was present at the meeting, expressed the conviction that this construction simply served to support the earth thrown up to form the tumulus. It was difficult to believe that this square building was intended to carry a monument built on it. SPYR. P. LAMBROS.

FORGED ANTIQUITIES IN EGYPT.

Oxford, March 11, 1898.

In the *Neue Freie Presse* of Vienna of March 6th Prof. Georg Ebers warns travellers in Egypt against imitations of the well-known portraits of persons of the Roman age painted on wood, which are offered at a low price. The marks by which these forgeries can be detected, according to Prof. Ebers, are these:—

1. The tablets on which they are painted are pliant rather than brittle, and have a white instead of a brown section.
 2. On the back of genuine tablets are traces of the asphalt with which they were fastened; in the forgeries this is represented only by smearing of colours.
 3. Genuine tablets were painted in wax by an encaustic method; the forgeries are painted in oil, and even smell of oil.
- Of course the forgers may soon learn to remedy these defects. The fact is that coins,

terra-cottas, vases, and antiquities of all kinds are now so skilfully forged in the Levant that travellers are sure to be deceived, however much they may pride themselves on their judgment, unless they take the advice of a trained specialist.

PERCY GARDNER.

Fin-Art Gossip.

MR. W. L. WYLLIE'S collected drawings, called "Fair and Foul Weather," which are now exhibiting at the Dowdeswell Galleries, are nearly eighty in number, and all of them excel in the painter's pure and brilliant treatment of atmosphere, the level or turbulent surface of the sea, as well as the ships of every size, in depicting which no living artist surpasses him. Perforce we can only name as exceptionally luminous and faithful 'Flushing' (No. 2); 'The North Sea' (4), and 'Becalmed in the Medway' (7), which is silvery and tender and finely graded withal. 'Coming Up for a Load of Cement' (8) is surpassingly vivid and broad; 'Calshot Castle' (15) is resplendent and delicate; while 'Spit Fort from Sea View' (22) is like a huge enamel, and 'Running over the Bar' (33) lacks neither energy nor homogeneity; 'North Sea Trawlers' (43) is first rate, and 'Off Whitstable' (64) is a gem in its luminosity and pure hues.

MESSRS. SHEPHERD BROTHERS are exhibiting a collection of early English pictures at King Street, St. James's; and the Society of British Artists will open its summer exhibition on Monday next to the public in the Suffolk Street rooms.

THE Fine-Art Society has appointed to-day (Saturday) for the private view of an exhibition of drawings by Mrs. Allingham, to see which the public will be admitted on Monday next.

TO-DAY also the thirty-fourth annual exhibition of cabinet pictures in Mr. T. McLean's Gallery will be opened for a private view. Monday is the first public day.

At a general meeting of the Royal Society of British Artists, held on Monday last, the following were elected Members: H. P. Clifford, William Kneen, Giffard H. Lenfestey, H. Childe Pocock, H. Kerr Rooke, and Henry Stannard. Mr. Carew Martin has been appointed to the post of Keeper.

MR. W. H. OVEREND, who died on Friday week last, was well known as an able painter of marine subjects, and to a still larger circle as a black-and-white artist in the *Illustrated London News*. He also did a good deal of book illustrating.

Two portraits of Joseph Addison were to have been sold yesterday (Friday) at Christie's, but were withdrawn, with the view of being offered at an important sale later in the season. One, which is supposed to represent Addison when young, is inside a snuff-box, and is unimportant. The other, which was described as "Portrait of Joseph Addison: enamel by Zincke—in oval gold locket," is a characteristic Zincke and a good miniature. It will be interesting to see what is said with regard to whether it is or is not Addison. There is reason to believe the Holland House 'Addison' is not Addison, but a member of the Rich family; and the bust for the Abbey was modelled after the Holland House portrait. There are other portraits of Addison, with fair histories, which do not resemble the last-mentioned likeness. It is, of course, a mistake to suppose that the pictures at Holland House remained there through the last century, or that those which are there now came down from what are called "the times"; and their authority is individual only, not collective, and has to be established by history in each case.

SIR E. BURNE-JONES is recovering from the severe influenza which has troubled him till quite recently.

A RETURN to the House of Commons issued this week shows the laws with regard to the protection of ancient monuments which exist in all countries. The newspapers, in commenting on the Return, have assumed that the Danish law is the oldest, dating as it does from 1805; but the French law, as given, is chiefly a re-enactment of laws to the same effect which date from the Revolution.

M. FALGUIÈRE'S statue of Dr. Charcot, one of his finest works, is shortly to be placed in the Cour de l'Hospice de la Salpêtrière, Paris, which is, of course, the best conceivable site for it.

THE Archeological Museum of Berlin has received permission from the Sultan to make excavations at Miletus. The work will begin next autumn under the direction of Dr. Wiegand.

PROF. ERNEST GARDNER is organizing a course of lectures in Athens and its neighbourhood, to last from April 11th to the 23rd. The lectures will be given either upon the ancient sites or in the museums of Athens, and, being timed to suit the Easter holidays, should be well attended.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 19th inst. the following pictures: Titian, A Grand Stag Hunt, 262l. S. Scott, Park Scenes, a pair, 105l. Zoffany, The Cockfight at Lucknow, with the key, 220l. A. Cuyt, A Landscape, with two shepherds, sheep, and goats, 236l. J. G. Cuyt, Portrait of a Lady, in black dress and cap, 110l.

THE forthcoming number of the *Reliquary* will contain fully illustrated articles on 'A Christian Cemetery in a Roman Villa,' by Leader Scott; 'The Ancient Church of Bosham,' by Mr. H. Elrington; 'Sculptured Norman Tympana, Cornwall,' by Mr. A. G. Langdon; and 'Primitive Anchors,' by Mr. J. Romilly Allen.

THE *Portfolio* monograph on 'Greek Bronzes,' to be published by Messrs. Seeley & Co., in the middle of April, is written by Mr. Murray, Keeper of the Greek and Roman Antiquities at the British Museum, and author of 'Greek Sculpture under Phidias,' &c. The number will be illustrated mainly from the collection of bronzes in the British Museum, and will contain several that have not been previously reproduced.

THE excavations of the Greek Archeological Society at Thebes, in Boeotia, have brought to light a necropolis of the Mycenaean age, the tombs of which are exactly similar to the rock-tombs of Argolis and Attica. The richest amongst them contained personal ornaments in gold and bronze of the familiar Mycenaean type and objects of Egyptian porcelain. Bones, without traces of cremation, have been found buried in large masses at the entrance of one tomb and in a ditch beneath another.

MR. MERCER writes:—

"The *Athenæum* of February 27th, 1897, spoke of a precious discovery at Nocera, in Umbria. Much difference of opinion has existed concerning the nationality and period of the chieftain whose body and armour, denoting high rank and consideration, were unearthed a year since. These doubts are now probably cleared up in a letter of my friend Signor Piccilli, which I condense into a brief résumé. The knight is said to be (judging by his personal accoutrements) a leader of Carolingian Franks killed in the siege of the fortress of Nocera. A piece of silver of the date of 895 and of the reign of Guido IV., Duke of Spoleto, was found close by in the land of Dr. Biasi, where the treasure was discovered. All the arms, of superb workmanship, are now temporarily displayed in the palace of the Gentile-Spinola at Foligno, and may be seen and criticized at leisure. They include a battle-axe with a massive gold scabbard, decorated with filigree roses on the handle. The fastenings are richly worked in gold on the breastplate, and the Carolingian eagle is engraved on the surface. The name of the Frank, written as a monogram, and said to be Puareno, is on the cap, formed like a mitre, and attached by laces, richly adorned, to the throat-piece (*gor-giera*) of the condottiere. The two iron couches are gorgeously enamelled, and will be the gems of some fortunate museum when removed from Foligno. A golden network of rare excellence forms a mask to protect the countenance of the warrior,

whose head rests on a broken lance (fit emblem of a glorious death). The funeral ritual is shown forth with symbols such as eggs, golden dolphins, and cups of gold with glass enamel (*smalto*)."

At Ostia some new archaeological discoveries have been made on the road leading from the barracks of the *Vigiles* to the ancient theatre. They consist of remarkable brick constructions, near which is to be seen a well-preserved public fountain with a bronze dolphin, originally used for the water-spout. Several marble sculptures were scattered here and there on the place. Amongst them a small headless statue of Victory is to be noted, as also a portrait of an unknown person belonging, as can be judged from the style, to the end of the second century A.D.

In the necropolis of Cumæ a tomb has been excavated, which contained, together with the remains of burnt bones, eight rough *figurini* of unbaked earth with a Greek name of a man or woman inscribed twice on their surface. They seem to have served for that magic rite which was called by the Romans "devotiones," and was commonly used in order to consecrate hated persons to the infernal divinities.

MUSIC

Marchesi and Music. (Harper & Brothers.)

FOR many years the author of this interesting autobiography has enjoyed widespread reputation as a professor of singing, very many of the best operatic vocalists of the day having derived the utmost benefit from her teaching. Among the names scattered through these pages we find those of Ilma di Murska, Krauss, Fricci, Etelka Gerster, Nevada, Calvé, Melba, Eames, Sybil Sanderson, and our young and promising concert-singer Ada Crossley. This is a goodly list, and it might be extended. An impression widely prevails, owing to her name, that Madame Marchesi is Italian by birth, but such is not the case. She was originally Fraülein Mathilde Graumann, and was born at Frankfort-on-the-Main; but she married Signor Salvatore de Castrone, whose professional name was Marchesi. The writer says that her reminiscences were originally intended for perusal by her family only, and their publication is due to the requests of many friends. She ventures to hope that her book will appeal to all who feel interested in vocal music, and of this she may be assured, for the volume should be read by every young vocal aspirant. It is written in a pleasant, chatty style, and supplies entertainment as well as instruction. Of the latter there is plenty, the following quotation being an example:—

"The majority of my successful pupils studied for three years, only few remaining but two. What pupil is allowed to study for three years in these days, when everybody is impatient to get money and fame? In one year, often in only a few months, all this has to be attained, without even having gone through the most elementary preliminaries! To become a good singer, a first-rate artiste, it is necessary to have, first of all, a good general education. One must be musical, something of a pianist, and, besides singing, one should study languages, elocution, and acting. How can all this be attained in one short year? Instrumentalists, without exception, give themselves over to many years of study. Then, why should this be denied to singers? The former buy their instruments ready made, the latter have to form and develop theirs. And is not the voice the most tender, the most fragile, of all instruments? We may safely attribute the decline of the

vocal art to these unfortunate causes, and blame especially those teachers who, partly through ignorance, partly through egotism, do not point out to their pupils the importance of their mission. Oh, holy art of singing, how sad a fate hath befallen thee!"

The principal secret of good singing is the method of production, for a naturally fine voice may be wrecked before the attainment of middle life by a forced or throaty emission, and also by clavicular breathing, which is the ruin of so many singers, especially in France. On the other hand, by strict adhesion to the abdominal method of breathing and the avoidance of all effort in sending the voice forth, singers may defy the hand of time for many years. Madame Adelina Patti and Mr. Edward Lloyd are instances, and we mention the names of these artists without casting the least reflection on others who deserve to be equally congratulated on the preservation of their vocal organs.

To return to the subject of this autobiography, Madame Marchesi's early years were spent at home; but when she was seventeen her father lost his fortune, and her family made her take a situation as a governess, as it would not redound to their credit that she should become a public singer. Their objections, however, were eventually overcome, and Mathilde commenced her studies at Vienna. Her aunt, Baroness von Ertmann, to whom Beethoven dedicated his Sonata in A, Op. 101, had previously entertained her with reminiscences of the great master, with whom she had been on terms of friendship. A little later Fräulein Graumann was told by Viardot that she was on the wrong road as to singing; she should go to Paris and study under Manuel Garcia. Her friends would not consent to help her in this, so she gave lessons and saved money. When she was prepared to start Mendelssohn did his best to dissuade her. In Paris, he said, no true and right feeling for art existed; she could learn nothing, and could only unlearn what she knew. Nevertheless she would not be dissuaded, and in October, 1845, she left home for the French capital. Garcia received her kindly, but said she must study with him for years. This was terrible, for she had only funds for a few months; but friends assisted her, and Garcia drilled her in the florid school at that time paramount in vocalization. After two years her family insisted upon her going to Milan to seek an engagement. Unfortunately the revolution of 1848 was brewing, and shortly afterwards it broke out. The young artist had to endure semi-starvation, for it was impossible to venture out of doors, and, worse than that, she was denounced as an Austrian. At the risk of her life she escaped, and obtaining aid from some German friends reached French territory, learning soon after that the Milanese police had been sent to arrest her. After this she pursued her career as a singer with ever-increasing success. When in London she made acquaintance with many well-known musical people, among others with Chorley, at that time musical critic of the *Athenæum*. In 1852 Fräulein Graumann married Signor Marchesi. Being exceedingly fond of teaching, she accepted an offer emanating from the Vienna Conservatorium. Her salary

for thirty-six lessons a month was 400 florins (less than 40*l.*), and she says that not one of her pupils possessed the slightest knowledge of the art. Later on she notes that there is very little real love for music in Vienna, and there is ample evidence to prove the justice of her statement. From this time Madame Marchesi's reputation grew steadily for a while in Vienna, but still more in Paris, which eventually became her home.

The interest of the book increases rather than diminishes as it goes on, many sketches of musicians and musical life in the French metropolis being given in pleasant fashion. In 1894 Madame Marchesi visited Bayreuth, and was much impressed, the performances of 'Tannhäuser' and 'Parsifal' surpassing all her expectations. Though she did not like the primitively furnished apartments and the frugal fare at the restaurants, she declares she has but one desire, that is, to return to Bayreuth. The concluding words of the autobiography are worthy of quotation, as showing the true nature of the artist and the woman:—

"I can say for myself that, always inspired with enthusiasm for the art to which I have consecrated my whole life, I shall continue to inculcate the principles by which I have ever obtained such happy results. May Heaven grant me for some years longer the strength of body and mind necessary to accomplish the task I have set myself; and so with my motto, 'Faith, Labor, and Perseverance,' ever in mind, I am now, and shall always be, the public's most obedient servant, as I am, in a humble but very earnest way, the friend of every student and artiste, old or young. God helping, we need none of us have any fear; and as I have always been profoundly in love with my art, so shall I ever be fond of my profession."

The value of the book is enhanced by a number of letters from eminent musicians received by Madame Marchesi, and now printed for the first time. The name of the translator is not given, but so far as can be judged he has done his work well, apart from a few peculiarities of spelling, which suggest an American source. The autobiography is dedicated to the author's only surviving daughter, Madame Blanche Marchesi, who is following worthily in the footsteps of her gifted mother.

THE WEEK.

QUEEN'S HALL.—Symphony Concerts.
CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—Mr. and Mrs. Henschel's Vocal Recital. Popular Concerts.

THE series of orchestral Saturday afternoon concerts at the Queen's Hall, which ended last week, has been artistically, and we trust financially, successful, for Mr. Robert Newman as manager and Mr. Henry J. Wood as conductor have both discharged their respective duties with much ability. The final programme for the present commenced with a familiar selection from the third act of 'Die Meistersinger,' and Wagner was also represented by the Prelude and orchestral version of the closing scene from 'Parsifal' and the condensed edition of the *finale* from 'Das Rheingold.' All these were well played, but the greatest success was won in Schubert's Symphony in c, a work which, whatever its *opus* number may be, must ever be regarded as the most gigantic among Schubert's essays in sym-

phonic art. It is pleasant to learn that an extra benefit concert for Mr. Robert Newman has been fixed for Saturday afternoon, April 30th, when a Wagner programme will be presented. It should be added that last Saturday's scheme included Grieg's picturesque composition 'Bergliot,' with recitation, rendered with all needful emphasis by Mr. Hermann Vezin.

The Crystal Palace Concert on the same afternoon was chiefly noteworthy for the first performance of a symphonic prelude to an opera 'Kit Marlowe,' by Mr. Herbert Bedford, a young musician whose work has already commanded some attention, and should command more, though he may be recommended to place less reliance upon Wagnerian methods of expression. The prelude is necessarily tragic in tone and is well scored. Far more cheerful was Haydn's Symphony in b flat, No. 9 of the 'Salomon' set, which was, of course, perfectly rendered by Mr. Manns's orchestra. Extreme vigour characterized the interpretation of the solo part in Beethoven's Piano-forte Concerto in e flat by Mr. Frederic Lamond, who was subsequently heard in pieces by Schubert and Liszt. An enjoyable item in the concert was M. Saint-Saëns's Symphonic Poem 'Le Rouet d'Omphale,' which is always welcome. Mr. Santley, the vocalist of the afternoon, was heard in Handel's *aria* "Del minacciar del vento" from 'Ottone,' and his own spirited song 'Son of the Ocean Isle.'

The first vocal recital of Mr. and Mrs. Henschel this season, after an absence that had been unduly prolonged, took place on Monday afternoon, and, as a matter of course, there was a full attendance in St. James's Hall. Both the artists were in excellent voice, and a well-selected programme was executed in a manner that must have given general satisfaction. A duet, "O toi, le digne appui d'un père," from Méhul's 'Joseph,' a work that will probably never be revived, was placed first on the list, and it was followed by another, "Un bandeau couvre les yeux," from Grétry's 'Richard Cœur de Lion.' These quaint selections were rendered with perfect taste, and so were other songs and duets by Purcell, Handel, Haydn, Mozart, Beethoven, Liszt, Schubert, Schumann, Loewe, and Mr. Henschel himself. The two artists were in good voice, and the concert was in every respect enjoyable. The second and last recital for the present season will take place on Wednesday afternoon next week.

In a few days from the present time the fortieth season of the Popular Concerts will conclude, the Joachim Quartet party being retained until the final performance on Monday, April 4th. Last Saturday's programme included three quartets, namely, Mozart's in c, No. 1 of the set dedicated to Haydn; Beethoven's in f, Op. 135; and Schumann's in a minor, Op. 41, No. 1. These were all splendidly rendered by Messrs. Joachim, Kruse, Wirth, and Hausmann; and songs by Beethoven, Brahms, Grieg, and Jensen won favour as delivered by Mr. Walter Ford. The scheme on the following Monday evening was of a similar character, three quartets again constituting the bulk of the entertainment. They were Schubert's in a minor, Op. 29; Beethoven's in c, Op. 59, No. 3 of the Rasoumowsky set,

superbly played, and Mendelssohn's in E flat, Op. 12. The vocalist, Miss Beatrice Spencer, who was a newcomer, showed that she possessed a pleasing light soprano voice, well cultivated. There was no pianoforte music at either of these concerts.

Musical Gossip.

AN orchestral concert by the students of the Trinity College of Music was held at the Queen's Hall on Thursday evening last week, the programme including Beethoven's Symphony in F, No. 8, M. Massenet's Overture to 'Le Cid,' Mr. Granville Bartock's concert overture 'The Fire Worshippers,' and items by Liszt, Grieg, Berlioz, and other masters. The performance was conducted by Mr. Frederick Corder.

THE first vocal recital of the youthful dramatic soprano Mlle. Eva Cortesi at St. James's Hall on the afternoon of Friday last week may be regarded as artistically successful. Commencing with Gluck's air from 'Alceste,' 'Divinités du Styx,' in which some nervousness was perceptible, Mlle. Cortesi passed with more success to Massenet's 'La Solitude de Sapho' from the latest opera of the French composer, and from thence to Margherita's death-song from Boito's 'Mefistofele,' and items by MM. Léon Schläsinger and Hillier, in all proving command over a well-trained voice not particularly powerful, but entirely under control. Mlle. Cortesi received excellent assistance from the Hillier Belgian String Quartet, Mr. Herbert Parsons, and Mr. Clyde Twelveteetres.

AN orchestral concert by pupils of the Guildhall School of Music, under the direction of Mr. W. H. Cummings, took place on Wednesday evening in the large hall of the City of London School. The programme was brief, the principal items being Beethoven's Choral Fantasia, Spohr's Overture to 'Jessonda,' and Gounod's to 'Le Médecin malgré Lui.' Unstinted praise cannot be given to the efforts of the solo students, either vocal or instrumental, nor to the orchestra, but earnestness in study was evident in all who took part in the performance.

HERR ROSENTHAL, who appeared at Manchester last Monday, and was announced to give a pianoforte recital at St. James's Hall on Wednesday of this week, has been compelled to postpone the latter engagement until Monday afternoon next week, owing to the injury which he sustained by an accident to one of his fingers some time since.

HERR OTTO HEGNER will give a recital at St. James's Hall on May 19th, which, no doubt, will be looked forward to with interest owing to his long absence from this country.

MADAME BLANCHE MARCHESEI announces a recital on Tuesday next at St. James's Hall, when she will be assisted by Mr. Johann Kruse, and Mr. Henry Bird as the accompanist.

ACCORDING to a communication received from Mr. Robert Newman on Wednesday evening, his symphony concerts at the Queen's Hall will be resumed in the autumn of this year, contrary to a misconception arising from a statement as to his benefit performance on the 30th of April, of which mention is made in another column.

MR. J. HERBERT ENGLAND, of Leeds, pupil of Mr. R. Froude Coules, of Worsley, has been appointed organist and choirmaster of All Souls', Halifax. This church has been erected at a cost of 77,000*l.*, and contains a fine organ by Schulze, which has four manuals and seventy-three stops.

JOHANN STRAUSS offers a prize of 4,000 kronen for the best "Ballet-Textbuch," which is to fill the space of one hour and three quarters, and is to be first performed at the Hofoper of Vienna. The latest time for sending in the book is the 1st of May.

A NEW opera by August Becker called 'Ratbold,' the libretto of which is by Felix Dahn,

is reported to have been favourably received on its first performance at Dresden.

Two Wagner enthusiasts are said to have contributed 20,000 marks towards the monument which is to be erected at Berlin in memory of the composer.

PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30. Queen's Hall.
—	Concert, 5.30. Albert Hall.
—	National Sunday League Concert, 7. Queen's Hall.
—	Classical Concert, 7. South Place Institute, Finsbury.
MON.	Herr Rosenthal's Pianoforte Recital, 3. St. James's Hall.
—	Royal Academy of Music Orchestral Concert, 3. Queen's Hall.
—	Mr. J. S. Shedlock's First Lecture on Wagner's 'Der Ring des Nibelungen,' 4. No. 20, Stratford Place, W.
—	Popular Concert, 8. St. James's Hall.
TUES.	Bohemian String Quartet Concert, 3. St. James's Hall.
—	Miss Kuhe's Concert, 3. Queen's Small Hall.
—	Mrs. Hutchinson and Madame Hiss's Song and Pianoforte Recital, 3. Steinvay Hall.
—	Walton String Quartet Concert, 8. Queen's Small Hall.
—	Miss Margaret Gyle's Concert in Aid of St. Giles's Christian Mission, 8. Kensington Town Hall.
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WED.	Misses Alston and Pierrepont's Pianoforte and Vocal Recital, 3. Steinvay Hall.
—	Mr. and Mrs. Henschel's Vocal Recital, 3. St. James's Hall.
—	Miss Alice Thomas's Concert, 8. Queen's Small Hall.
THURS.	London Academy of Music Performance, Lortzing's 'Die beiden Schützen,' 5.30. St. George's Hall.
—	Mr. J. S. Shedlock's Second Lecture on Wagner's 'Der Ring des Nibelungen,' 4. No. 20, Stratford Place, W.
—	Philharmonic Concert, 8. Queen's Hall.
—	Mr. H. Froskauer's Concert, 8. Queen's Small Hall.
FRI.	Mr. F. H. Cowen's Song Recital, 3. St. James's Hall.
—	Mr. G. A. Clinton's Concert, 8. Queen's Small Hall.
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DRAMA

RECENT PLAYS.

The Princess and the Butterfly; or, the Fantastic, a Comedy in Five Acts. By Arthur W. Pinero. (Heinemann.)—Like all Mr. Pinero's serious dramatic effort, 'The Princess and the Butterfly' repays perusal. It is, indeed, what few modern plays are—literature. The theory on which it is based, that love disregards considerations of age, is at once commonplace and fantastic, and the treatment has a mock sincerity which is not without charm. That a man of forty-five may love a girl of nineteen and be beloved by her needs no demonstration; that a woman of forty may judiciously marry a youth of seventeen is a more moot point. These and other matters are discussed in a play which is at once an actuality and a fantasy. More clearly in perusal than in action do we see that it is a bright *jeu d'esprit*, a comedy of unreality. It is an approach to a modern 'As You Like It,' a dreamland in which lads and lasses or men and women sort themselves beneath overhanging boughs, and in which they change their natures almost *ad libitum*. Maxime Demailly, who, after insulting and shooting the hero, devotes his life to his rescue and entertainment, is conceived in the spirit of Oliver de Boys, and changes his nature by processes equally rapid and complete. Taken in the light of a species of pastoral, the work will always please and entertain, though it may fail to convince. Then who wants always to be convinced?

Summer Moths: a Play in Four Acts. By William Heinemann. (Lane.)—Mr. Heinemann's play has been "given for copyright purposes" at the Court Theatre, Liverpool, with alterations imposed upon it by the Reader of Plays. In this "demoralized state" it will never be again seen, and as its performance under other conditions is prohibited, its stage career is presumably ended. The only course left open to the author, who wishes it, "with all its defects," to reach the public, is to print it. This has been done, and the work in handsome shape comes before us. It is inspired, to use Mr. Heinemann's own phrase, by a "relentless morality." While conceding this, and owning also that it has strong dramatic grip, we perceive at once the points in it at which authority may wince or protest. It brings into the domestic hearth an element by which English prudery is sure to be shocked. It is a study after the mode of Ibsen—desperately, relentlessly, and agonizingly real, and a little sordid. The question whether subjects of the kind are

suited to stage exposition is not to be decided off hand. Left much to himself, Philip, the son of General Sir Rowland St. George, K.C.B.—we have to give him his full titles—who has refused to adopt his father's profession, has remained at home, a domestic libertine. He has seduced his father's parlour-maid, by whom he has an infant, for which he is tired of paying. He has next seduced his father's lady-housekeeper and companion, under whose spell he still is, and whom he desires to marry. When a rich and charming American girl is brought into the house, he dismisses his former schemes and seeks to marry her. The housekeeper commits suicide, and the general, when the whole baselessness of his son stands revealed, casts him off as "a vermin," shuts up the house he has defiled, and quits the country for true. Plainly told this is the story, which is human, true, painful, and dramatic. Whether it is edifying and should be so set down are questions on which the reader may form his own opinion. It is exactly the sort of play in which the Independent Theatre delights, and is better than the majority of its productions. It has, indeed, a sort of sturdy sincerity recalling Thomas Heywood, but Ibsen is, after all, the sponsor of Mr. Heinemann's play.

The Unexpected Guests and The Albany Depot (Edinburgh, Douglas) are two more of Mr. Howells's little farces, not inferior to others of the set, but not calculated to add much to the author's reputation. Short as they are, the action seems tedious in both. 'The Albany Depot' is the more farcical, the fun of the thing, such as it is, depending a good deal upon a mistake which puts a man in danger of being beaten. The great antiquity of this bit of comedy makes it respectable.

La Città Morta. Di Gabriele d'Annunzio. (Milan, Fratelli Treves.)—Gabriele d'Annunzio's 'Città Morta,' first produced in Paris and in French, is now issued in its Italian dress with all the expurgated portions reinstated. As in almost everything that proceeds from D'Annunzio's pen, the pornographic has more than its due share. It is true that in the ancient Greek tragedy the crime of incest is not an unusual motif, but it is not absolutely needful to make a play turn on this theme in order to endue it with a classical character. There are—as always with D'Annunzio—some splendid passages of writing in this play, some grand poetic imagery; but in its form and treatment the imitation of Maeterlinck's mannerisms is too marked. Further, there is a monotony about the rich diction, an over-lusciousness, like that of a too richly scented greenhouse of tropic plants. There is a lack of variety, too, in the manner in which the personages express themselves. The enthusiastic excavator of ancient Mycenæ and the old, garrulous, sleepy nurse speak in precisely the same phrases and use exactly the same poetic imagery. The entire play in conception and execution is decadent to a degree, unwholesome, and hence unattractive, and we doubt if it will ever hold the boards. Still there is much about it that might have been grand had D'Annunzio left his morbidly erotic imagination out of the field. The first act, wherein the excavators find the tombs and bodies of the long-dead Atridi, is most impressive, and had the whole been constructed on these lines, the 'Città Morta' would indeed be the masterpiece D'Annunzio's fervent disciples proclaimed it ere even a line of it was in print or a word had been heard upon the boards of Sarah Bernhardt's theatre.

Dramatic Gossip.

As a demonstration of popular sentiment towards an artist the benefit to Miss Ellen Farren on the 17th inst. at Drury Lane puts to shame all previous record. Nothing like it, so far as is known, has been seen in any town or

country. The amount raised is, moreover, twice or three times as much as at previous benefits. The nature of the occasion removes the temptation to indulge in reflections such as under other conditions this marvellous outpouring of popular sympathy might lead one to indulge in.

The Royalty Theatre closed on Saturday last. 'Julia,' by Mr. Arthur Sturgess, will be produced there on April 7th, when it will be preceded by 'The Light that Failed,' a one-act adaptation by Mr. Courtenay Thorpe of Mr. Rudyard Kipling's well-known story.

The first production at the Adelphi of Mr. David Belasco's American drama 'The Heart of Maryland,' with Mr. Maurice Barrymore as the hero, is fixed for Saturday, April 9th.

In the following week Mr. George Alexander will produce at the St. James's on April 14th the long-promised play 'The Conquerors,' while the 16th will witness the production of 'Lord and Lady Algy,' by Mr. R. C. Carton, at the Comedy.

The production at Terry's Theatre of 'Q. Q.,' a comedy in four acts, by Mr. Henry T. Johnson, is fixed for Monday afternoon.

The programme for next month's Shakespearean 'Festival' at Stratford-on-Avon, the most ambitious yet attempted, will begin on Easter Monday with 'The Merchant of Venice.' On future days 'Antony and Cleopatra,' 'Hamlet,' 'The Taming of the Shrew,' 'Coriolanus,' 'The Merry Wives of Windsor,' 'Twelfth Night,' and 'Henry IV.,' Part II., will be performed, together with 'Richelieu,' concerning which last we may ask with Granger in 'Le Pédant Joué' of Cyrano de Bergerac, imitated by Molière, "Que diable aller faire aussi dans la galère d'un Turc?"

'THE SPANISH GIPSEY,' by Middleton and Rowley, the next item in the list of the Elizabethan Stage Company, is to be given at the St. George's Hall on April 5th. This work, which Mr. Fleay believes to be entirely by Middleton, is founded upon 'La Fuerza de la Sangre' and 'La Gitanilla' of Cervantes, and was first acted, according to Sir Henry Herbert's office-book, by the company of the Cockpit at Whitehall, on November 5th, 1623. Mabbe's translation of the 'Novelas Exemplares' was not issued until 1640. The music will be arranged by Mr. Arnold Dolmetsch.

It comes as a surprise to playgoers to hear that Miss Kate Terry (Mrs. Arthur Lewis) will return to the stage, and will reappear with Mr. Hare soon after Easter at the Globe in Mr. Stuart Ogilvie's new comedy 'The Master.' As a rule, actresses after their retirement yield sooner or later to the fascination of the stage, but Miss Terry has held out longer than most. She is remembered by a few playgoers as Cordelia, Ariel, Ophelia, Viola, Beatrice, and Juliet, as well as Julia in 'The Hunchback,' and Pauline in 'The Lady of Lyons.' A somewhat larger world recalls her as the original Blanche de Nevers of 'Bel Demonio,' Lady Penarvon in 'The Hidden Hand,' the Comtesse de Mauléon in 'The Serfs,' Margaret Wentworth in 'Henry Dunbar,' Mary Leigh in 'Hunted Down,' Dora in Reade's adaptation from Tennyson, Monee in 'Up at the Hills,' Mrs. Union in 'Friends or Foes' ('Nos Intimes'), and Alice Vernon in 'A Sister's Penance.'

The present summer is to witness at Selzach, between Soleure and Bienne, in Switzerland, a revival of the Passion plays given in the same place in 1896. The performances will begin on June 19th, and will be repeated in July, August, and September. They will be divided into two parts, covering respectively the period from the Creation to the entry into Jerusalem, and that from the arrest to the Ascension.

TO CORRESPONDENTS.—S. C. T.—A. H.—H. P. S.—A. G.—H. H.—J. B.—W. E. W.—W. H. W.—received.

T. B.—R. B.—Too late for insertion.

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